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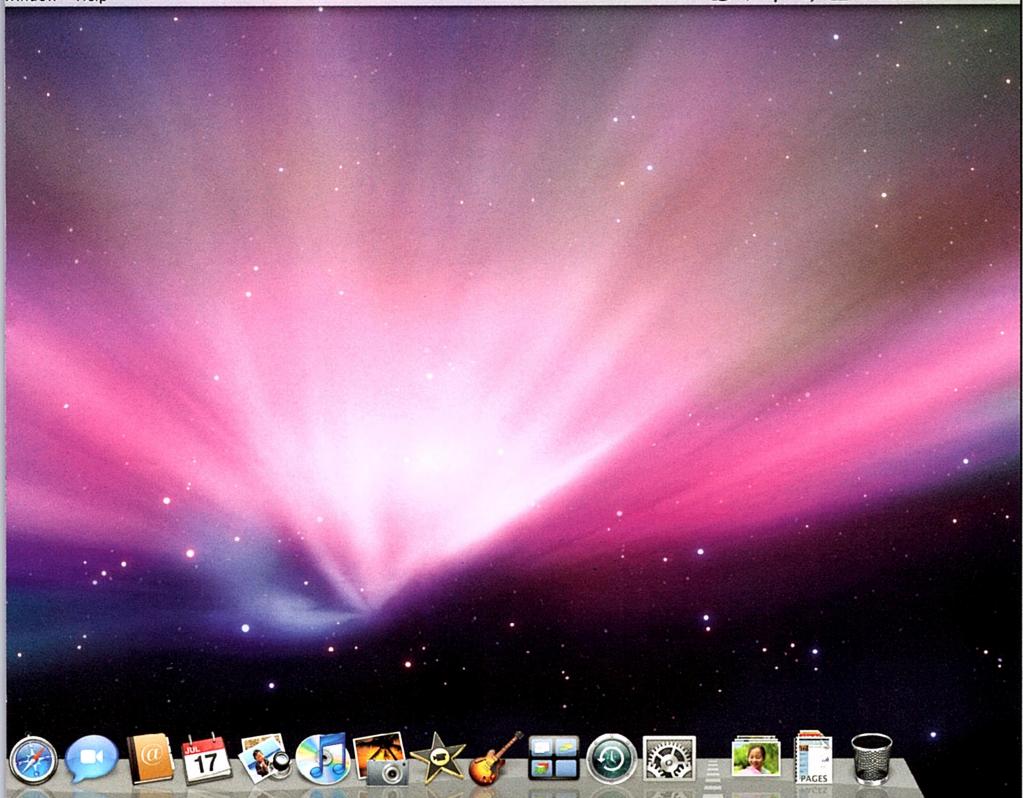


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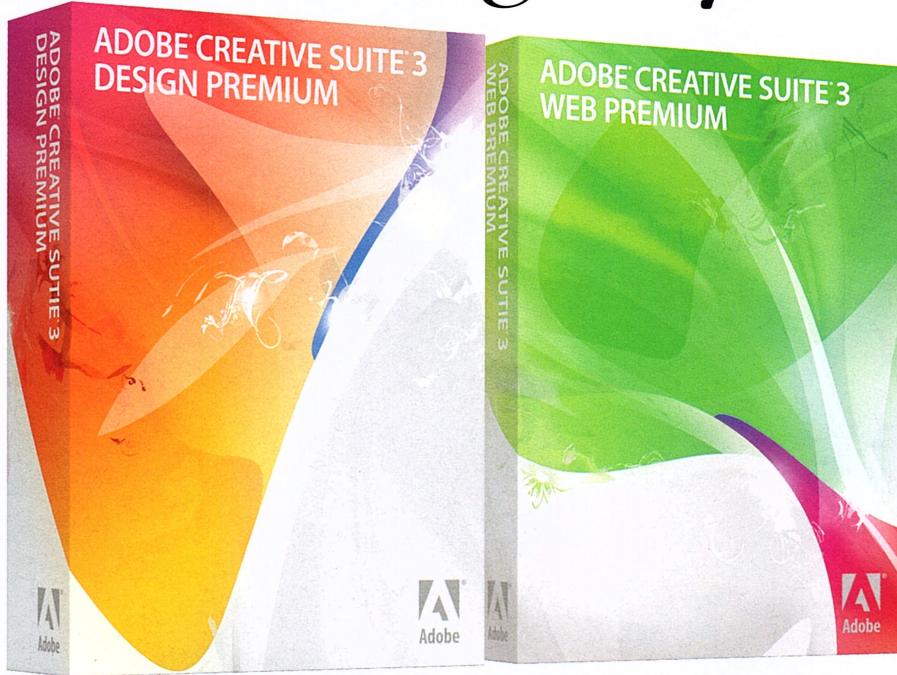
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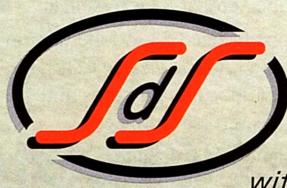
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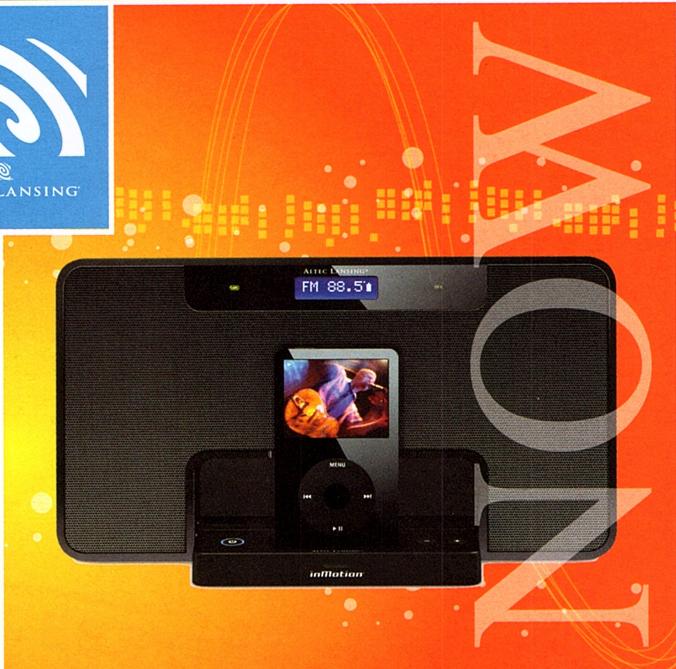
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012 Matthew JC. Powell

The iPhone becomes much more

⌘-V

015 AMW readers

A question about spyware, a recommendation about VoIP, and concerns about pricing — just for starters

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019 Aussie iPhone may be unlocked

Apple's Chief Financial Officer has indicated that the exclusive deals with mobile carriers it has used in some countries may not be how it proceeds in future.

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Penryn-based MacBook Pros

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032 Movie mogul

Danny Gorog

Apple's .Mac is the easiest way to share your videos with the world, and YouTube is the most popular — but they're not your only options. We have a look at the various sites out there to work out which will actually get you some cold hard cash.

⌘-2

040 Leopard survival guide

Various authors

The latest iteration of OS X has had some time to grow on us now, and we've had time to work out a few nifty tricks that might make your experience of using 10.5 a little more productive, and maybe a bit more fun.



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- 049** Unlock Preview's hidden powers
- 052** Take advantage of face detection
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- 060** Stop unwanted Word startups
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large-format inkjet printers**

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Canon PIXMA Pro9500



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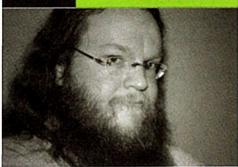
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Matthew JC. Powell has a deep and abiding passion for the Mac, the magazine and its readers — in no particular order.

The iPhone gets its wish

In the classic fable, the eponymous character is a wooden puppet who wishes to become "a real boy" and sets about discovering what it is to be human before finally being granted his wish. Part of being human, of course, means being independent — cutting the strings, metaphorical and literal — tying you to your masters.

Last year at the Macworld Expo, Steve Jobs unveiled the iPhone, at the same time as announcing that Apple would be dropping the word "Computer" from its name. He explained the move in light of the day's product announcements: "The Mac, the iPod, Apple TV and iPhone — only one of them is a computer".

You could practically hear the iPhone in his hand sighing with disappointment. It had a processor, it had an operating system (a version of Mac OS X, no less) and it could even browse the web and send e-mails. It wished it was a real computer.

But, in many ways, it wasn't a computer. Arguably, a key feature of what we call a "computer" is adaptability —

the ability for the device to be trained to perform a task other than that for which it was created. Your microwave oven quite likely has a central processing unit in it, but you couldn't possibly describe it as a computer, because you can't make it do anything other than be a microwave.

Your Mac, on the other hand, can do all manner of things. Things, indeed, that its creators never envisaged it doing. It's got no strings to hold it down.

The iPhone, for all its processing power, performance and perspicacity, could do no more than what Apple said it could do. Stability would be threatened, said Jobs. Security would be threatened, said Jobs. Strings.

That lack of adaptability prevented the iPhone from becoming what everyone who saw it knew it could be — a real computer.

Well, Apple's customers are not renowned for their willingness to conform. We're the crazy ones, the misfits, the troublemakers — remember? It didn't take long before some square pegs in round holes figured out ways to make applications other than those Apple authorised run on the iPhone. Then Apple figured out ways to stop them. Then the pegs struck back. Then Apple stopped them again.

Not really what you'd call a celebration of "thinking different".

As this issue goes to press, Steve Jobs is about to take on the role of the Blue Fairy, and grant the iPhone its ultimate wish. The release of a software development kit (SDK) for the iPhone means that, for the first time, third-party developers will have free and unfettered access to writing applications for the iPhone without Apple breaking their work. The iPhone will be able to do things Apple has

not imagined it doing. It will be a real computer.

Of course, how helpful this will be to Australian iPhone users, who still dread each firmware update knowing there's every chance they'll be phoneless for a time after installing it, remains to be seen. They'll be able to install the third-party apps, but will the firmware updates that stop them from using their phones on unauthorised networks interfere with their operation? We'll see.

The good news for us is that the iPod touch will be able to use iPhone applications as well, so if you have one of those you're about to have a wide range of really silly applications to choose from. (Remember how developers went as crazy as shoe-polish pie churning out Dashboard widgets when Tiger came out? Expect that again.)

After a little while it will settle down and we'll start to see some apps that will make the iPod touch a really useful product. I'd like to see an alternative web browser, for one thing — there are a lot of sites that Safari does not care for, and at least having the option to try something else would be great. Mozilla Foundation? Are you listening?

Such applications are ambitious, of course, and will take time. Who knows? By then we might even have an officially sanctioned iPhone in Australia as well.

Or am I wishing for too much? ☺

Matthew J.C. Powell

Farewell Tim

Tim Marty, who has been the designer on *Australian Macworld* for around two years (though he'd done some work on it before he took it on full-time) is leaving Niche Media this month, and this is his final issue of *AMW*. He's been an incredibly valuable asset to this magazine and this team, particularly during last year's redesign. I'd like to take this opportunity to thank him for his contribution to *AMW* and wish him every success in future. We'll miss him. — M.J.C.P.

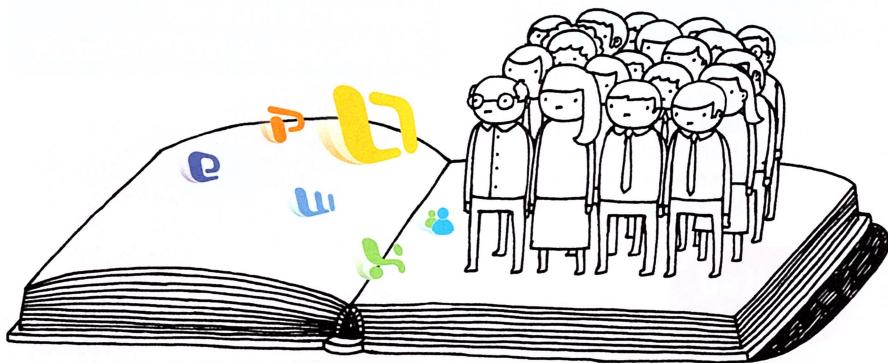
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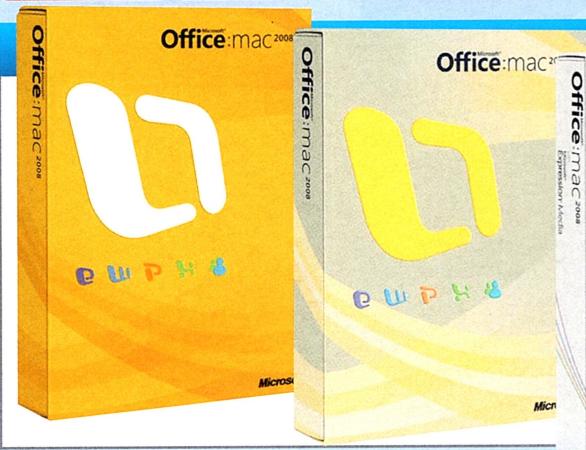
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-V

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Letters should be e-mailed to matthew.powell@niche.com.au with a subject header of "Command – V" or by post to *Australian Macworld* Mailbox, 170 Dorcas Street, South Melbourne, Victoria 3205. Letters of fewer than 200 words are given preference. Comments posted to the forums on www.macworld.com.au are also eligible for the Creature II prize.. We reserve the right to edit letters and probably will. To be eligible for the JBL Creature II prize, you must include your full name and address, including state or territory.

JBL Creature II letter of the month

ALERT, BUT NOT ALARMED

I've been wondering about spyware on the Mac. Do Mac users need anti-spyware? I wonder why Mac stores sell Intego anti-virus software if it isn't really needed? Should I be looking at getting such software?

Anthony van Schoonhoven
Via internet

The short answer is no, you don't really need that type of software because the number of imminent threats to your Mac's security is minuscule. The longer answer is yes, you do need that type of software because the fact there's no imminent threat right now doesn't mean there won't be one next week. Pretty much everyone in the security business says the Mac's market penetration is reaching a point where it's a worthwhile target for malicious software writers. Chances are Windows will always be a bigger target, but if there's money to be made by attacking a bunch of unprotected Macs, someone is bound to try it. — M.J.C.P.

THE SKYPE'S THE LIMIT

As my family live both in Sydney and Melbourne, OS X and iChat have been a boon for me to keep in touch.

Recently, however as I have converted more and more friends from Windows to Mac, I am finding that whatever we do, a lot of them cannot connect with iChat. However, we have no trouble using Skype. We have double-checked all the settings, to no avail. Apple support tells me that it is a modem/port setting problem in some brands as iChat uses a different port and protocol to Skype. They could not fix the problem as third party modems are not supported!

When, I ask, is Apple going to change the ports/protocol so that all Macs can communicate with Mac and PC using iChat regardless of the modem brand or settings, just as Skype can.

Average users are not up to delving into the modem/router innards and advanced settings and even Apple couldn't tell me how, just what was wrong!

So until Apple gets its act together, it's Skype for me.

Ken Hoyle
Hervey Bay, Queensland

OFFICE INEQUITY

I have just been on the Apple Store site for both US and Australia. I am disgusted to learn that in the USA they will only have to pay \$US149

(\$A161) for Microsoft Office:mac 2008. The same software here costs \$229. The same goes through the range with the highest being the Special Media Edition in the US at \$US499.95 converting to \$A537. This is a saving of \$362.59. Even if you had to pay a customs charge, you would still be in pocket.

Apple and Bill have a few questions to answer, I feel! It would not cost much to export the software to Australia.

Come on, guys be fair. Let's have comparable pricing for all countries.

Philip Talbot
Walsend, NSW

Such differences have been around for a very long time, and in some cases much larger difference than that. These days, with the global economy and e-commerce, it's harder to justify — especially with the US dollar as weak as it is at the moment. Most developers have figured this out. Not all though. — M.J.C.P.

LAST RESORT

Having followed Dan Warne's instructions faithfully (twice) I regret that I've been unable to reproduce his results. No matter which version of Explorer I try to install, all I get is some variant of the same error, showing that vital parts of the GUI are missing, making it impossible to use the application. (Also, the title bar always says "Explorer 6.0" even though I request other versions to be installed.) I'm wondering if Dan can suggest why this might be so, as being able to check web sites in several versions of Explorer for Windows would be valuable to me.

Steve Cooper
Via internet

I didn't personally experience this problem, but a bit of Google searching did turn up a suggestion that having Crossover Mac installed (even previously and then uninstalled) can cause problems with IE64OSX. Users also suggested a recent release of Darwin (0.9.54) caused problems and

TERMS AND CONDITIONS. Mentor letter of the month 1. Instructions on how to enter form part of these conditions of entry. 2. To enter send tips or queries to matthew.powell@niche.com.au with a subject header of "Command – V". Entries will be judged by the editorial staff of *Australian Macworld*. The judges' decision in relation to any aspect of the competition is final and binding on every person who enters. No correspondence will be entered into. Chance plays no part in determining the winner(s). Each entry will be individually judged based on its degree of interest. 4. Employees, their immediate families and agencies associated with this competition are not permitted to enter. 5. The Promoter accepts no responsibility for late or misdirected entries. 6. The best entry/entries as determined by the judges will win the prize(s). 7. The Promoter is neither responsible nor liable for any change in the value of the prize occurring between the publish date and the date the prize(s) is claimed. 8. The prize(s) is not transferable and will not be exchanged for cash. 9. The winner(s) will be notified by mail. 10. All entries become the property of the Promoter. 11. The collection, use and disclosure of personal information provided in connection with this competition is governed by the Privacy Notice 12. The Promoter is Niche Media Pty Ltd of 170 Dorcas Street, South Melbourne, Victoria 3205 Ph 03 9948 4900. (ABN 13 064 613 529).



that reverting to an older version (0.9.51) solved the problem for them. There's a very good discussion thread about resolving these problems online (see "Hotlinks"). — Dan Warne

BLAST FROM THE PAST

I have been re-reading your excellent article on Home Networking (07.2004). Now, the current AirPort Express base station appears to be wireless only — if you want to control an Ethernet Network as well, you have to step up to AirPort Extreme. Also, the old "flying saucer" AirPort Extreme incorporated a (dial up) modem and it seems this is no longer the case. Finally I know that Ethernet hubs exist — are there also FireWire hubs or USB hubs? I'd be grateful if you could clear my mental fog on these topics. (Perhaps a revised or updated version of the above article?)

Roger Symons
Via internet

We will look at doing an update of that article, which in computing terms is getting quite ancient. Quick answers though: AirPort Express includes one Ethernet port, so you can add it to your existing wired network to add a wireless node, or you can add it to a wireless network to add a wired node. It won't act as an Ethernet router. This has always been the case with AirPort Express. No, none of Apple's wireless base stations include dial-up modems anymore. Yes, FireWire hubs and USB hubs exist and can be got quite cheaply these days. — M.J.C.P.

BRING BACK APPLEWORKS

No way would I pay \$649 for MS Office — I'm a pensioner and I can't afford to make the world's richest man even richer. But Apple still hasn't got a suitable replacement for AppleWorks, so although iWork isn't quite as ridiculously high-priced as MS Office I won't be paying for that either. Currently it offers even less value for money — when it doesn't do what you want it has no value even if the price was cents instead of dollars.

So what can I do when it comes time to buy my next computer if there's no proper successor to AppleWorks, a productivity application or suite (but preferably fully integrated like AppleWorks) that not only does all that AppleWorks could do but also opens any of my archived AppleWorks files (going right back to version 2)? I guess our next computer will still have to be a Mac so that my wife still has good photo software, but if I can't have continuity in my productivity application at a price I can afford I'll have to make the switch to Linux and Open Office. And if I make that switch where will I go for the computer that comes after my next one? I'm only one customer of course (but one with a 22-year history of Apple computers), but can Apple really afford to let Microsoft and Linux take over as regards productivity applications?

Peter Schaper.
Biggenden, Qld.

I suspect you're far from alone, Peter. I hear from frustrated AppleWorks users all the time — people hanging on to ridiculously outdated hardware because they need to maintain compatibility with their old data. When and if Apple does make iWork into a proper successor to AppleWorks (and progress does seem to be in that direction) I expect Apple will sell a few containerloads of computers to people who've been holding off buying a new Mac for nearly a decade now. — M.J.C.P.

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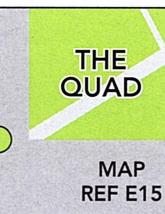
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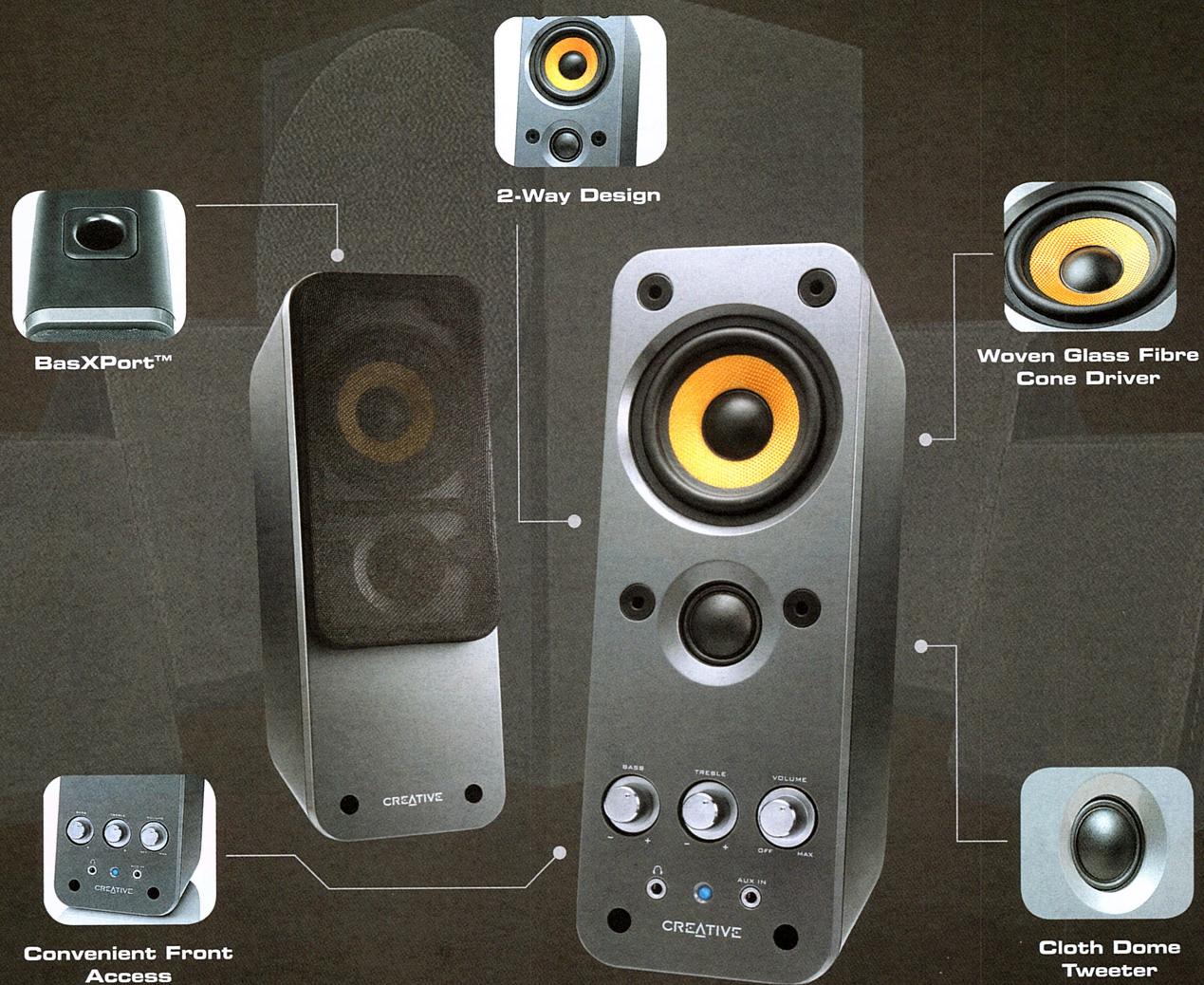
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iPhone may not be exclusive in Australia

A senior Apple executive has suggested that the company's current pattern of exclusive iPhones deals with mobile phone carriers may not be the only way to go. The suggestion came from Apple chief financial officer Peter Oppenheimer during a presentation at the annual Morgan Stanley Technology Conference in San Francisco.

"We're not wedded to any one particular way to go to market," Oppenheimer said. "Our objective is to drive scale and take market share. We're going to enter more European countries this year, and Asia, and we remain very confident about our goal of reaching ten million iPhones shipped in 2008."

Those comments echoed similar sentiments made by Apple chief operating officer Tim Cook a week earlier at the Goldman Sachs Technology Investment Symposium. When asked about Apple's exclusive relationships with cell phone carriers, Cook said that even though Apple had made exclusive deals with carriers in all the countries where the iPhone was currently for sale, Apple was not "married" to this model and the company would evaluate each market on a case-by-case basis and "decide what's best for the company to do." At present, the iPhone is carried on the AT&T network in the United States, by O2 in the UK (and shortly, in Ireland), Orange in France, and T-Mobile in Germany (and soon in Austria).

These exclusive relationships are one potential factor playing into the prevalence of grey-market iPhone sales abroad and the rising practice of "unlocking" phones for use on any carrier. At the Morgan Stanley event, Oppenheimer would not give an estimate of how widespread unlocking was, saying that Apple didn't have reliable numbers in the most recent quarter. But the Apple ex-

ecutive suggested that it bodes well for the iPhone. "Our perspective is longer-term in nature," Oppenheimer said.

There is still no word as to when the iPhone will come to Australia, nor what network will carry it.

Betting the farm. Future demand for the iPhone is of critical importance to Apple. The company has vowed to sell ten million phones by the end of 2008 — a target executives reiterated during Apple's annual shareholder meeting.

Oppenheimer also talked about the widespread concern over iPod sales, perhaps because the market for the handheld music player was becoming saturated. While Apple shipped a record number of iPods in the fiscal first quarter of 2008, the number of units shipped grew only five percent over the same quarter in 2007.

In challenging the perceived lack of growth, Oppenheimer pointed to the iPod's sales on an international scale. "We don't view that market as being saturated. The growth that we saw internationally is not a characteristic of that, and our research shows that about 40 percent of iPods purchased were by people who didn't own an iPod before." In particular, Oppenheimer cited last fall's introduction of the iPod touch as one potential area for growth, saying that Apple sees it as a "new platform."

Overall, the Apple CFO was positive in his outlook for the company, despite fears of an impending economic slowdown in the US and global economies. "I think our success is more dependent on the innovative products we offer customers," Oppenheimer said. "We feel very good about each of our geographies and each of our markets." — Dan Moren

[IPHONE]



Penryn powers MacBook Pro gains

JUST as the hubbub over the MacBook Air has begun to quiet down, Apple has turned the spotlight on the rest of its laptop lineup. Right at the end of February the company introduced new MacBook and MacBook Pro models, replacing the Core 2 Duo processors with a new generation of faster chips and increasing the hard drive capacity.

We've put the revised MacBook Pros through their paces and found that the changes add up to noticeable performance gains over the last-generation of Apple's high-end laptop. More significant, the revamped MacBook Pro lineup is decidedly faster than the Core Duo-powered models that debuted two years ago.

The MacBook Pros come with either a 2.4GHz Core 2 Duo processor (in the 15-inch model) or 2.5GHz Core 2 Duo chip (in the 15- and 17-inch configurations). The processors are part of Intel's next-generation Core 2 Duo chip, code-named Penryn. Unveiled by Intel in January, Penryn chips use a 45-nanometer microprocessor architecture, which improves energy efficiency.

The processors can also pack on up to 6MB of shared L2 cache.

Indeed, that's exactly the amount of L2 cache you'll find in the new 2.5GHz MacBook Pros — a 50-percent increase over the 4MB found in the previous generation. However, the new 2.4GHz MacBook Pro comes equipped with 3MB — 1MB less L2 cache than those models.

The new MacBook Pros still use the same Nvidia GeForce 8600M GT graphics, but now come configured with twice the video RAM, with the new 2.5GHz models outfitted with 512MB and the 2.4GHz shipping with 256MB. All of the MacBook Pros ship with 2GB of DDR2 memory (upgradeable to 4GB). All configuration also get roomier hard drives, with 250GB drives replacing the 160GB hard drives in the previous 17-inch and higher-end 15-inch models, and a 200GB drive taking the place of the 120GB drive found in the last entry-level MacBook Pro.

So how do these internal improvements affect performance? Our Speedmark 5 benchmark suite shows some

Penryn-Based MacBook Pro Benchmarks

	Speedmark 5 OVERALL SCORE	Adobe Photoshop CS3 SUITE	Cinema 4D XL 10.5 RENDER	Compressor MPEG ENCODE	iMovie HD AGED EFFECT	iTunes 7.5 MP3 ENCODE	Unreal Tournament 2004 FRAME RATE	Finder ZIP ARCHIVE	HandBrake H.264 ENCODE
17-inch MacBook Pro /2.5GHz Core 2 Duo	219	1:00	0:52	1:42	0:45	1:02	81.6	4:32	2:37
15-inch MacBook Pro /2.5GHz Core 2 Duo	222	1:02	0:51	1:42	0:46	1:01	89.4	4:30	2:35
15-inch MacBook Pro /2.4GHz Core 2 Duo	204	1:05	0:53	1:51	0:49	1:03	73.4	4:46	2:57
15-inch MacBook Pro /2.6GHz Core 2 Duo *	205	1:20	0:51	1:57	0:48	1:03	74.1	4:50	2:37
15-inch MacBook Pro /2.2GHz Core 2 Duo	182	1:23	1:00	2:17	0:55	1:09	75.8	5:36	3:12
15-inch MacBook Pro /2GHz Core Duo	147	1:37	1:14	3:22	1:08	1:33	54.1	6:07	3:50
MacBook/2GHz Core 2 Duo (white 2007)	167	1:32	1:07	2:27	1:00	1:15	26.6	5:54	3:14
PowerBook G4/1.67GHz PowerPC G4	89	3:04	4:05	7:57	1:55	2:34	19.7	7:18	17:07
	>Better	<Better	<Better	<Better	<Better	<Better	>Better	<Better	<Better

Best results in red. Reference systems in italics. * denotes build-to-order configuration.

Speedmark 5 scores are relative to those of a 1.5GHz Core Solo Mac mini, which is assigned a score of 100. Adobe Photoshop, Cinema 4D XL, iMovie, iTunes, and Finder scores are in minutes:seconds. All systems were running Mac OS X 10.5.2 with 2GB of RAM. The Photoshop Suite test is a set of 14 scripted tasks using a 50MB file. Photoshop's memory was set to 70 percent and History was set to Minimum. We recorded how long it took to render a scene in Cinema 4D XL. We used Compressor to encode a 6minute:26 second DV file using the DVD: Fastest Encode 120 minutes - 4:3 setting. In iMovie, we applied the Aged Film effect from the Video FX menu to a one-minute movie. We converted 45 minutes of AAC audio files to MP3 using iTunes' High Quality setting. We used Unreal Tournament 2004's Antalus Botmatch average-frames-per-second score; we tested at a resolution of 1024x768 pixels at the Maximum setting with both audio and graphics enabled.. We created a Zip archive in the Finder from a 2GB folder. For the Professional Application Multitasking suite, we recorded how long it took Photoshop to run our standard test suite while a longer Cinema4D task and our Compressor encode test ran in the background. — Macworld lab testing by James Galbraith, Jerry Jung, and Brian Chen

notable gains over the last generation of MacBook Pros. Aside from screen size, the two 2.5GHz MacBook Pros sport identical internal specifications. Yet, the 15-inch performed a bit faster overall than the 17-inch model, though not by much and not all the time.

The new entry-level 2.4Ghz model bested the last entry-level system – a 2.2GHz MacBook Pro – by ten percent in our Speedmark tests. In certain tests, like Photoshop, the improvement was even more dramatic, with the new 2.4GHz model finishing our Photoshop suite 23 percent faster than the older 2.2GHz system.

Even with less L2 cache, the new low-end MacBook Pro was able to compete head-to-head with last year's more expensive build-to-order MacBook Pro, posting a Speedmark score just one point less than the older system powered by a 2.6GHz Core 2 Duo chip.

The new 15-inch 2.5GHz MacBook Pro was quite a bit faster across the board than that build-to-order 2.6GHz system – more than eight percent faster, in fact, in Speedmark, and 23 percent faster in Photoshop. Doubling the video memory also helped the new 2.5GHz MacBook Pro best the older build-to-order machine in our Unreal Tournament test by a whopping 34 percent.

While it's certainly interesting to compare new models to the most recent releases to gauge the progression of Apple's offerings, most people who bought a new MacBook Pro just last year are probably not looking to upgrade. Rather, it's owners of even older laptops who have a stake in seeing just how much performance has improved with this latest release.

To provide a point of comparison, we also ran Speedmark tests on a 2GHz MacBook Pro Core Duo, a two-year-old machine that was among the first to ship with an Intel-built processor. The new 15-inch, 2.5GHz MacBook Pro scored around a 50-percent improvement over that older laptop in both Speedmark 5 and our Compressor tests. We also found the newer model to be 36 percent faster than the 2GHz MacBook Pro in both our Photoshop suite and Cinema 4D tests.

Users still holding on to their PowerPC-based PowerBooks have even more impetus to upgrade. Even the low-end 2.4GHz MacBook Pro had a Speedmark score twice as fast as the PowerBook G4. In other tests the 2.4GHz MacBook Pro finished tests in about a third of the time.

We'll have a full review of the MacBook Pro next issue. —James Galbraith

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Where they're made (in Japanese)

iGom: Bird-Electron EZ17-B iPod Recycling Speaker

OK, strictly speaking this isn't an iPod gizmo, but where else were we going to put this incredibly cool – if bizarre – gadget?

If you're looking for a way to turn those empty iPod boxes into something useful, consider Audio Cubes' \$US40 Bird-Electron EZ17-B iPod Recycling Speaker. At the moment Bird-Electron doesn't seem to have an Aus-



tralian distributor but a glance around the company's web site (see "Hotlinks") shows enough cool gadgets that we seriously hope one signs up soon. Meanwhile they can be bought online from AudioCubes (see "Hotlinks"), which also sells a range of other nifty doodads.

These unpowered speakers fit into the box of a second-generation iPod nano or shuffle, turning it into a pocket-sized boom box. Strictly speaking that's reusing, rather than recycling, but who's going to complain? Either way, the environment wins. An integrated minijack lets you plug in pretty much any audio source you want. Of course, this really takes care of only one of my empty i-device boxes: what the heck am I supposed to do with my empty iPhone box? — Dan Moren

Hotlinkswww.twistingpixels.com

Let's twist again

Twisted plug-ins

TWISTING Pixels is a self-proclaimed "Leading developer of Photoshop plug-ins and filters" for web, multimedia and print – or so it says on the web site.

I can hear you say "Ho hum. Not another pile of fancy pixel dippers." However, having dredged through the various products on the web site (see "Hotlinks") and trialled a few of them, it's apparent that this range has something different to offer and could, in the right hands and for the appropriate purpose, constitute an ocean of creative aids. And, now that canvas printing is about to be offered by more retail outlets, the prospect of trans-

forming an image into an "arty" display masterpiece is an appealing one: the Twisting Pixel range can do just that.

The other novelty for Mac users, especially those holding out against Intel Macs and the perils of Leopard, is that the suite will run under Mac OS X 10.2.6 or later, even with a PowerPC G3 processor running at 500MHz and packed to the gunwhales with only 256MB of RAM.



The products can run as a stand-alone application or a plug-in compatible with Photoshop or Photoshop Elements, Corel Painter or (if you have a friend with a PC) Paint Shop Pro. And there's quite a lineup: there are two volumes of ArtStudio Pro, plus there's PixelCreation, PixelPaper and Pixel Pack.

ArtStudio Volume 1 works with natural-looking media such as coloured pencil, crayon, marker, technical pen or watercolours.

ArtStudio Volume 2 goes further and offers effects based on oil painting, oil pastels, chalk, charcoal and finger painting.

PixelCreation creates effects like fluffy clouds, spectacular constellations and celestial skies and goes much further than Photoshop's cloud rendering filter.

PixelPaper features a collection of 15 "realistic" paper effects allowing users to fold, crumple, crinkle, curl and bend pieces of paper, while controlling lighting and textures. There is a Layers function that combines effects, so you could end up with a piece of burnt, folded paper – if that be your wish.

PixelPack is a collection of ten effects filters: you can extrude type, add cup stains, stamp a message or create 3D translucent or solid buttons for your web site.

The tricks these software items can deliver are pretty appealing, while some of them are duplicated in Photoshop's own armoury of filters, etc. However, there are enough unique effects that could justify the purchase for that special job.

All applications are priced at \$US99.95, except PixelPack which is \$US59.95. Trial versions can be downloaded but images treated are covered with a heavy watermark. — Barrie Smith

Samsung to deliver 256GB solid-state drive in 2009

SAMSUNG Electronics could deliver 256GB solid-state drives next year, quadrupling the capacity of SSDs it is currently shipping to PC makers, the company said.

Samsung recently plugged 64GB SSDs into Lenovo's ThinkPad X300 laptops, which only have SSD storage built in, said Jim Elliott, vice president of memory marketing for Samsung Semiconductor. The drive maker also supplies the 64GB SSD available as a storage option for the MacBook Air.

Samsung is due to ship samples of 128GB SSDs in the middle of this year. The 128GB samples will only reach hardware makers, and Samsung will continue to work with PC makers like Lenovo and Dell to deliver SSD drives in capacities from 64GB to 128GB, Elliott said.

In the long term, SSDs may replace hard drives as primary storage for notebook PCs because they are lightweight, power-efficient and fast. Samsung's SATA II SSD drive is two to five times faster than conventional hard drives, weighs 73 grams and consumes 30 percent less power than a typical hard drive, according to Samsung.

Pricing on SSDs are prohibitive at the moment, but the cost-per-gigabyte equation will improve once the industry moves to multi-level cell (MLC) SSDs by the second half of this year, Elliott said. Most of the drives shipping now are single-level cell SSDs (SLCs), which cost more.

The price of a 64GB single-level SSD is around \$US600 (\$A642), said Nam Hyung Kim, director and chief analyst at iSuppli. Apple charges MacBook Air owners \$A1408 to install an SSD in the laptop.

SLCs are roughly twice as fast and have at least an order of magnitude better reliability than MLCs in terms of endurance cycles, said Joe Unsworth, principal research analyst at Gartner. However, MLC SSDs are far cheaper, less than half the cost of SLC SSDs.

A drop in prices could also improve adoption of SSDs and stabilise a slowing NAND flash market, Samsung's Elliott said. Concerns about the economy and consumer spending recently prompted research firm iSuppli to slash its NAND flash revenue forecast for 2008, and Intel warned that low prices for NAND flash memory chips will have a greater financial impact during the first quarter than company officials had initially anticipated.

Samsung's SSD volume shipments are small, but the prices are high at capacities of 16G bytes to 64G bytes, so Samsung doesn't need to increase much in terms of volume to have considerable revenue market share gains, Unsworth said. Samsung is the world's largest NAND flash maker, so it is capable of increasing SSD volumes, Unsworth said.

As the SSD market grows, Samsung is bulking up capacity to meet the demands, Elliott said. — Agam Shah



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Pro Tools 7.4

MOST updates to the Pro Tools software are fairly small evolutions but the 7.4 update packs a lot of new features as well as some long overdue improvements to existing functionality.

Elastic Time is one of the larger changes with 7.4 – it's an attempt to take on Ableton Live's loop-based workflow. Prior to 7.4, any time stretching required a third-party plugin so it's a very welcome addition. Integration into the standard Pro Tools interface is excellent – if you like that interface. As the manically enthusiastic musician on the demo videos says, elastic time allows you to treat audio like MIDI, meaning a much finer degree of control than standard audio waveform editing can provide. There are multiple time-stretching algorithms available and they can be varied on a track-by-track basis.

The Context Preview option allows you to audition loops and audio files at the same tempo as your current session – it certainly minimises the aural jarring of hearing something at a significantly different tempo than the project you're immersed in. It'd be easy to say

Pro Tools is just playing catch-up here and to a large extent it is, but it's certainly not a half-baked addition. For those into film scoring, 7.4 LE now supports the Avid video workflow – although you'll need to be running the 003 or Mbox 2 series of hardware.

In a further nod to the raft of competitors that now offer large sample libraries with their applications, Digidesign's "Structure Free" sample player comes bundled, including 885MB of samples.

Finally, Pro Tools users who've wanted better integration with ReWire applications like Reason will appreciate the ability to accept MIDI controller data directly via ReWire which can then be recorded to a Pro Tools MIDI track.

If you're well established as a Pro Tools user you're likely to want this upgrade as it delivers a number of new tools for you. If you're about to purchase your first audio recording application and loop-based recording is a key consideration, then also look at 7.4 closely although for the new starter Ableton's Live may be an easier learning curve. — David Holloway

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Social networking redux

IN the 11.2007 issue of *AMW* I covered some of the more well-known music social networking sites like Last.fm and MySpace. I've had a request by one of the *AMW* online discussion forum members to expand the focus to other social networking sites with a music focus, so I thought I'd give a preview of two other options.

to date. It's difficult to encapsulate what it pulls off, but essentially you can drown yourself in music, video and reviews of your favourite artists for zero cost.

I happen to be a fairly rabid Mike Oldfield fan so I used him as a search term and was rewarded with six blog posts on Oldfield from around the world, six tracks I could play directly from that page and links to nearly 170 others on vendors like iTunes and Amazon. You can vote for tracks you like and that's saved to your account's history.

There's also streaming radio and summaries of the most blogged artists. It's not the prettiest site out there but it's one I'll be coming back to for a while to come.

The simple life. I'm stretching the definition of social networking by including recent newcomer Songerize, but its simplicity deserves some attention.

You have a sum total of two text boxes to input the song name and artist name (you can use either or both). Click Play and a song is played for you.

On the social side there's a link to SpinJay, which allows you to create playlists of songs, request others to create playlists for you or to vote on playlists you like.

— David Holloway



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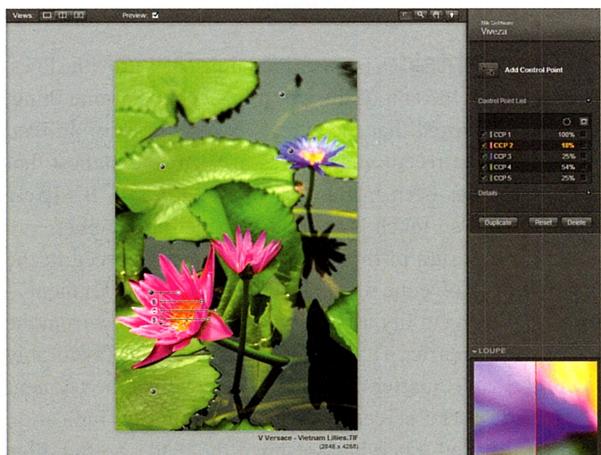
[PHOTOGRAPHY]

Viveza

If I had to choose the best of show from the 2008 PMA photo conference and trade show in Las Vegas, the top spot would go to Nik Software's Viveza – a new Adobe Photoshop plug-in that performs selective colour and tone correction on your images. The plug-in is based on the U Point technology engineered by Nik and originally employed in Nikon's Capture NX, which is Nikon's image editor for its NEF Raw format.

U Point lets you make edits to portions of an image without having to create complex masks or selections, and it's both extremely powerful and surprisingly simple to use. Viveza also supports Photoshop's smart filters, which let you perform non-destructive editing without having to create adjustment layers. The control point technology is the reason a few friends of mine use Capture NX instead of Photoshop for round-tripping images inside an Aperture workflow. When I was working on reviews of Nikon digital SLR cameras, I was blown away by how easy it was to correct images with Capture NX; and after watching the demo, I can't wait to get my hands on Viveza.

Viveza is in beta right now, and Nik hopes to ship it in April for \$US250. It will work with both Photoshop and Photoshop Elements 6. There doesn't seem to be an Australian distributor at present. Visit the Nik web site (see "Hotlinks") to see a good video introduction that shows how Viveza works its magic. — Rick LePage



MUG activities. There is no list of MUG activities this issue. The listing will return next issue, meanwhile an online calendar can be found at www.macworld.com.au/events.



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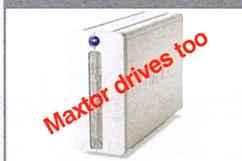
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Go on, buy an iPod and help Apple struggle through

Is the iPod slipping?

FROM October to December 2007, Apple sold more iPods than in any quarter since the introduction of the mobile music player six years earlier. Record quarterly sales of 22.1 million iPods helped Apple tally \$US9.6 billion in revenue and a \$US1.5 billion profit for its fiscal first quarter.

And yet financial analysts and media reacted by clobbering Apple's stock, partly because Apple offered projections for its second-quarter performance that were below what Wall Street was anticipating, but also because the record iPod sales failed to meet expectations. Headlines proclaimed that the shine was off the company, and that the iPod sales totals were plodding.

What gives? The disparity between Apple's reported iPod sales and analysts' strong reaction to those results boils down to which aspect of the iPod business you're looking at.

"Apple's results are actually quite good compared to the rest of the category," says Ross Rubin, director of analysis at market research firm NPD Group. Apple moved more than 22 million iPods last quarter, keeping the company lodged securely in first place in the digital music player market in December with a share of 67 percent, according to NPD.

Mac market share to double?

Apple's iPod and iPhone momentum seems to be translating into increased market share for Macs. In a report, "Key Predictions for IT Organizations and Users in 2008 and Beyond," market research firm Gartner predicted that Apple will double its US and Western European computer market share. While Gartner praises Apple for its software integration, analysts still place much of the responsibility for Apple's rise at the feet of the rest of the industry. "Apple's gains in computer market share reflect as much on the failures of the rest of the industry as on Apple's success," Gartner analysts said in the report. "Apple is challenging its competitors with software integration that provides ease of use and flexibility; continuous and more-frequent innovation in hardware and software; and an ecosystem that focuses on interoperability across multiple devices (such as iPod and iMac cross-selling)." Gartner also predicts in its report that by 2012, 50 percent of travelling workers will leave their notebooks at home in favour of other devices. This could also be an important trend for Apple as the company solidifies its place in the market with the iPhone in the coming years.



What the analysts and the media were reacting to was a lack of big growth in iPod sales during the previous year. For the fiscal first quarter of 2007, Apple sold 21 million iPods, meaning that year-over-year, the iPod unit sales grew only five percent.

Over the last few years, iPod sales numbers have shown dramatic growth, particularly in the quarter that encompasses holiday purchases. The number of iPods Apple sold in the first quarter of 2007 was 50 percent higher than what it sold in that quarter the previous year. In the first quarter of 2006, iPod sales grew 207 percent, while in the first quarter of 2005, iPod sales shot up an astounding 525 percent compared with the same quarter a year before.

While total unit sales this past quarter were higher than in the first quarter of 2006, the rate of sales growth fell. Then again, slowing growth isn't really a surprise. Apple would have had its work cut out for itself if, say, it had hoped to sustain the 525 percent growth rate of 2005's first quarter: that would have required selling 28 million iPods in the first quarter of 2006, more than 174 million for the 2007 quarter, and an outrageous 1 billion iPods in the most recent quarter.

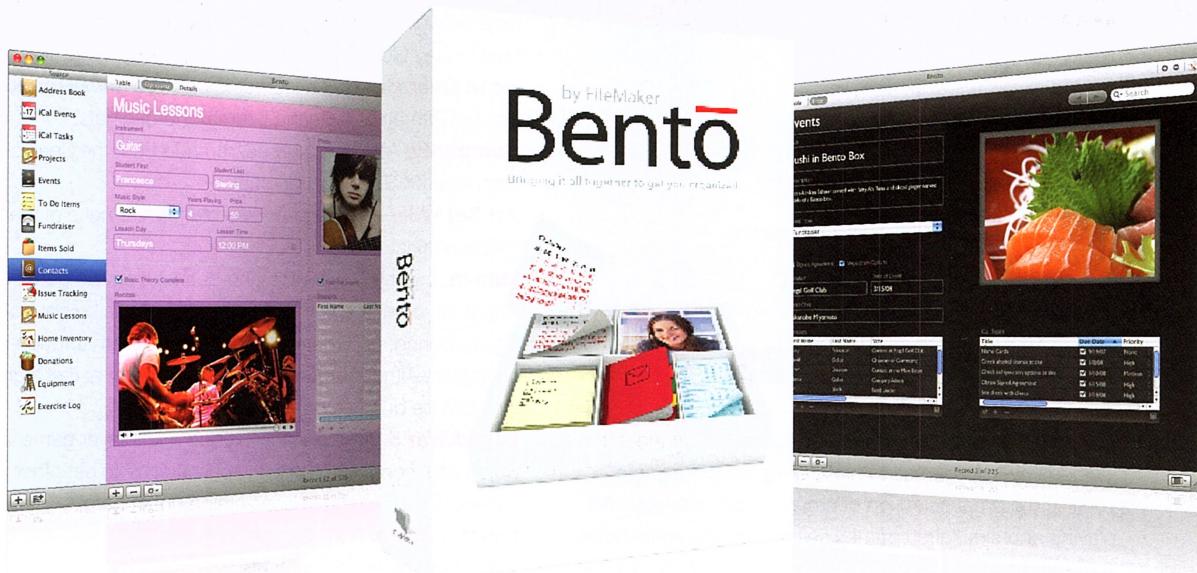
The bright side. Even as iPod unit-sales growth slows, it's hardly the end of the world for Apple. For one thing, Apple reported that the average selling price of an iPod in the most recent quarter was \$US181, the highest that number has been in the last year and a half. It's likely that the iPod touch is helping to drive that number.

Another sign of the touch's impact can be seen in the growth in revenue of Apple's iPod and music segment – up 147 percent in the fiscal first quarter of 2008 from the previous quarter. That number also compares favourably to the same quarter from last year, in which the segment grew just 120 percent in revenue – another indication that the iPod touch has bolstered the iPod's bottom line.

"Consumers have been very familiar with what Apple has in the iPod line," says Tim Bajarin, president of consulting firm Creative Strategies. "They're waiting for the next level of innovation. There's still a market for the nano and the shuffle, but there could be greater pent-up demand for something like the touch." — Dan Moren

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www.ausmac.net

Where to go to download the individual files

Free time games

This month's collection of software collected off the net includes over 40 games to play during your "free time". You'll find a great selection of arcade, card, strategy, role playing and simulation games suitable for the entire family, contained on a single CD (CDs are available from participating user groups for about \$10, or you can download the individual files from mirrors at Ausmac — see "Hotlinks").

There are no further fees to pay for these fully functional and enjoyable games.

WARNING: These games can be highly addictive!

3D Hearts Deluxe. Play Hearts Deluxe against dozens of colourful computer opponents or online against real people from around the globe.

Alex the Allegator 4. A 2D side-scrolling platform game that imitates the look and feel of the green screen Gameboy.

Armagetron Advanced. A clone of the glowing motorcycle race scene from Tron — in 3D.

The Battle for Wesnoth. A turn-based strategy game.

BlackJack International. Ever-popular card game.

BZFlag. Multi-player 3D game where tanks battle each other.

CrystalSudoku. Crystal Sudoku is a free version of sudoku with no numbers! It has four difficulty levels and you can create numerous profiles.

Enigma. Puzzle game inspired by Oxyd.

Exolon DX. A remake of the ZX Spectrum/Amstrad CPC/Commodore 64 side-scrolling platform game, Exolon.

FG Games. Includes two classics — Lander and Asteroid.

Freeciv. A highly customisable civilisation game based on Civilization 2.

Freecol. A turn-based strategy game based on the old game Colonization.

Frozen Bubble. A puzzle game where you have to group bubbles of the same colour together.

The Game. You guide a team of hardcore soldiers on missions to rid the universe of the big, nasty, evil aliens.

Glider Pro. Classix arcade-style paper aeroplane simulator.

GLTron. Another Tron game

Goban. Use Goban to play the game of Go against the program. Play with people on the internet Go servers or your local network. (Warning: only for people who already know how to play Go — Goban won't teach you how to play.)

Head Over Heels. An isometric platform game, based on the Jon Ritman and Bernie Drummond original.

Humphrey. A platform game, remade from the Spanish-language ZX Spectrum original.

Jet Set Willy PC. A flip-screen platform remake of the 1980s original.

Lumen. Lumen is a simple and beautiful puzzle game where the objective is to light up checkpoints by bouncing, colouring, and manoeuvring a laser beam through obstacles. Although puzzles may seem easy at first sight, they can be quite a challenge.

Liquid War 5. A completely unique multiplayer game in which you, controlling an army of liquid, try to eat other armies. The Mac port is one version out of date.

Lunar Jetman. A 2D arcade game, remade from the Ultimate Play The Game original.

Manic Miner PC. A 2D platform game remake of the 1980s original.

Mine Swept. An improved minesweeper clone.

Nethack. A single-player Rogue-like computer game.

Neverball. A platform game similar to Super Monkey Ball.

Oolite. A space simulator inspired by — and very similar to — Elite.

Open TTD. An improved version of transport tycoon deluxe, the original graphics are required.

Pac the Man X. A Pac Man game for Mac OS X.

Pogo Sticker. A 2D platform game with an original and unique control scheme.

Pontoon. Ever popular card game

Quinn. Tetris clone that includes network play.

Scorched 3D. A 3D variant on Scorched Earth.

Simple Yahtzee. Traditional dice game.

Solitaire XL. Solitaire — the most-used application on a Windows system — done better on the Mac. Solitaire XL is a very well done version of the classic one player card game with great effects using OpenGL.

Swarm Racer. A game of speed and coordination in which you attempt to collect diamonds as a swarm of bees. You know, the way bees collect diamonds? Don't they?

Tile World. A puzzle game based on Chip's Challenge.

Tremulous. A free open source game that blends FPS and RTS gaming.

TuneQuiz. TuneQuiz lets you see how well you know the music in iTunes. You can choose to be tested on any playlist or from your entire library.

X-Moto. A 2D motocross platform game based on real physics. — Nicholas Pyers



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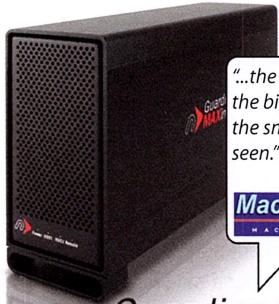
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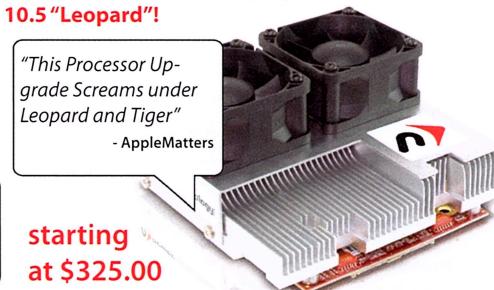
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Dan Warne
remains passionate
about the state of
broadband in
Australia.

Getting connected with your Mac

P2P: Three strikes and you're out

So you like to download the occasional song or movie using BitTorrent or Limewire, do you? What's that, you say? It's mostly TV shows you download? And that's justified because Apple doesn't sell TV shows via iTunes in Australia?

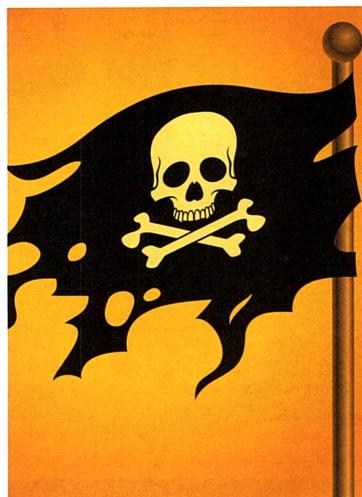
Well, bucko, you may think that's justification now (and many would empathise with your cause), but under new legislation being mulled by the Rudd Labor government, you could be in for a rude shock about your rights to pirate.

Prime Minister Rudd is looking closely at legislation recently introduced in Britain that proposes an American "three strikes and you're out" style of policy for people who use peer-to-peer (P2P) networks to infringe copyright.

Thankfully, unlike America, the policy won't see third-time offenders thrown in jail for life with no hope of parole. But for the hardened geek, it would do the next worst thing: permanent cancellation of your internet connection.

It would work like this: ISPs would be obliged to monitor their customers' internet usage. The first time they detect a customer sharing a copyright file, they would send a stern warning letter. The second time, they would suspend the user's access to the internet for a while. And the third time they would metaphorically yank the cable on the user.

What isn't clear, yet, is what would stop someone from simply reapplying for a new internet account with a different provider or even with the same one. In the world of broadband, \$150+ connection fees could make



that a painfully costly and inconvenient experience nonetheless.

The music industry's piracy investigation arm says it has been lobbying for the legislation for the past 12 months. Its desperation is understandable: after all, despite tens of millions spent on lawsuits, none of its strategies has remotely succeeded in putting even a small dent in the exponential growth of piracy through file sharing.

Even the introduction of tough anti-P2P laws is unlikely to stop piracy over the internet in any genuine sense. Online services like EasyNews make it possible to pay a small monthly fee, and download, using an encrypted HTTP connection (the same protocol you use to access web pages) pirated content to your heart's content.

Because EasyNews simply provides a user-friendly web-based front end to one of the internet's basic protocols — NNTP Usenet — it has so far attracted no legal attack from copyright holders. Expect more services like EasyNews to spring up if controls on P2P file sharing are tightened further.

Speaking of piracy. There's been a little bit of nasty argy-bargy

between developers of BitTorrent software. Back in May 2006, I wrote about Xtorrent, a new shareware app by well known author Dave Watanabe that made searching for and downloading torrents so easy your mum and dad could do it, with an iTunes-like search interface.

I still maintain it's a great app in terms of its user-interface, but it has attracted controversy for its \$US19 asking price, because it's alleged that it's almost entirely based on a popular open source app called Transmission.

If true, it's not exactly a stunning indictment on Watanabe: after all, the idea of open source is that you can take the code and modify and extend it as long as you give the improvements back to the community and acknowledge the source. What Watanabe did was build a great user interface on top of an already good program. Since the user interface is quite separate to the process of actually transmitting the files, Watanabe's probably not obliged to provide his GUI to the people who made Transmission.

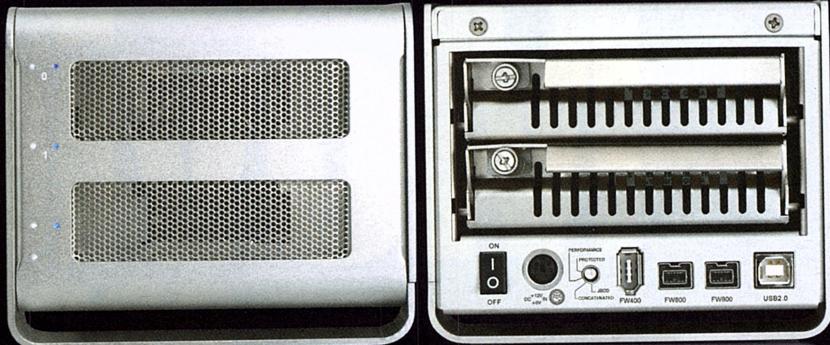
However, the makers of Transmission didn't like Watanabe's approach of only crediting them at the bottom of his click-through licence agreement on the disk image for Xtorrent, nor the fact that he was charging a fee for what is mostly their work, already released to the community.

So they've taken matters into their own hands and done several things to stymie Watanabe: first, they've changed their software licence from the more permissive MIT Licence to the more restrictive GPL licence, which prevents sale of derivative works; second, they say "portions of the code will be changed to avoid blatant attempts to profit significantly from our work".



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PICTURE this. You've just returned from a ski trip to Perisher with mates, HD camcorder in hand, and shot what you think could be your best footage ever.

You've come home, plugged your camera into your Mac, fired up iMovie '08 and edited your masterpiece down to a sweet seven-minute clip, complete with killer tunes and a few out-takes at the end.

Because you've been using iMovie '08 to edit your masterpiece and you're a .Mac subscriber you go to the share menu in iMovie and select ".Mac Web Gallery". This reveals a dialog that lets you specify various resolution options for sharing your movie. You can choose anything from Tiny (176x144) – which is suitable for the iPhone and iPod touch – to Large (960x540) – which will play nicely on the computer, Apple TV or .Mac Web Gallery.

Once you've given your movie a name and a description you hit the Publish button and wait. A good hour passes until iMovie finally presents you with a link that you send to your friends and family so that they can watch your video.

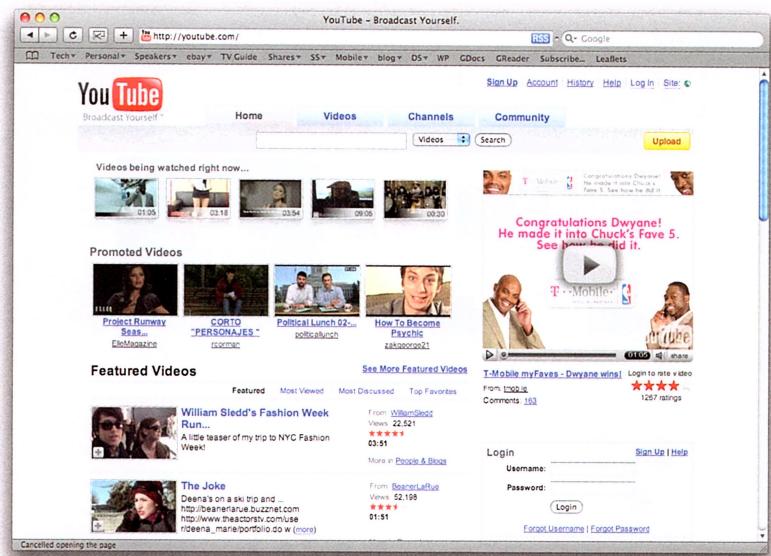
A couple of days later you start getting e-mails from other friends who've been forwarded your original e-mail saying they can't access your video anymore, so you visit your .Mac Web Gallery and discover that Apple has shut you down for exceeding your monthly data quota.

Where to go? You make a call to your mate, who is an iMovie expert, and she reminds you that Apple introduced a new option in iMovie '08 called Share to YouTube. You switch to iMovie and quickly find the option under the Share menu. The dialog that iMovie presents is similar to the .Mac options but you've got to login to (or create) and authorise your YouTube account to accept uploaded videos from an external application.

Just a few more steps and you're ready to upload to YouTube. All you need to do is select your desired resolution, but this time you've only got the choice of two: Mobile (480x272) or Medium (640x360). You click on Next, agree to YouTube's terms of service and click Publish.

Sitting back triumphantly in your office chair you realise you've just entered the wild world of video sharing sites. But, even though you've uploaded your video to YouTube, you decide to investigate some more and get a better understanding of how it works and its limitations. While you're at it, you look over some of YouTube's competitors.

YouTube. Started in early 2005 by two web entrepreneurs and then bought by Google, YouTube is the clear leader in online video with over 60 million unique visitors a month. YouTube started the trend of video online, and gained lots of traction by letting anyone embed YouTube



video by inserting a simple snippet of HTML code on any web site.

Unlike .Mac, YouTube (and all other video sharing sites) wraps its videos in Flash, which makes them compatible with most web browsers. It also encodes video in the H.264 format for compatibility with iPhone, iPod touch and AppleTV. That means any video you upload to YouTube is viewable anywhere in the Apple hardware universe. (Not all of YouTube's content is yet available in H.264, so some of it is only viewable on your Mac – at least until a Flash player for iPhone, iPod touch and Apple TV appears.)

YouTube's members rate videos they like, and YouTube editors review highly-rated and recent videos for consideration in the "Featured Videos" section of the home page and the featured videos on the "Categories" page. That means if your video gets lots of traffic chances are it will become a featured video and gain even more notoriety.

Because YouTube is owned by Google, there's tight integration between YouTube and Adsense, Google's advertising platform. If you want your video to generate income, the first thing to do is link your YouTube account to your Adsense account. Once that's been done you'll be able to add video units to your video – these can be contextual (based on the content of your video) or you can specify content from specific categories or providers.

Veoh. If you want to submit your video to more than one site, check out Veoh. Veoh bills itself as a "virtual television network that organises, showcases, and delivers clear, full-screen video programming to anyone with a broadband connection". While Veoh has much in common with YouTube it's also different. For one, Veoh videos automatically syndicate to YouTube, MySpace



and Google Video – which means that Veoh does all the work submitting your video, which should free you up to create your second masterpiece. For another, Veoh actively encourages you to make some money from your video by giving you the option to charge views on a pay-per-view basis.

Veoh also lets you publish your content no matter the length or resolution, but automatically transcodes the video so it plays on Veoh.com and also portable players like iPods (just click on the “Download options” link on the right side of the screen).

Veoh also offers its own free Veoh Player – for Windows – that lets you subscribe to video series, channels and publishers and watch them offline. A Mac version is “coming soon”.

Metacafe. Metacafe bills itself as an “online video entertainment company”. While it’s similar to YouTube and Veoh it is different in some respects.

First, Metacafe specialises in short-form original video – you won’t find full length TV shows or movies. In fact, the average length of a video on Metacafe is only ninety seconds.

Second, Metacafe is audience-driven, which means that videos are user-generated and user-selected from a community review panel of more than 80,000 volunteers who take a first look at each submitted video and either accept or reject it.

Metacafe, like Veoh, also provides directors with some cash for their hard work but with Metacafe you’ll be rewarded \$US5 for every 1000 views if your video has been viewed a minimum of 20,000 times, has achieved a Videorank (Metacafe’s automated system that identifies the most popular videos) and doesn’t violate any copyrights or other Metcafe community standards.

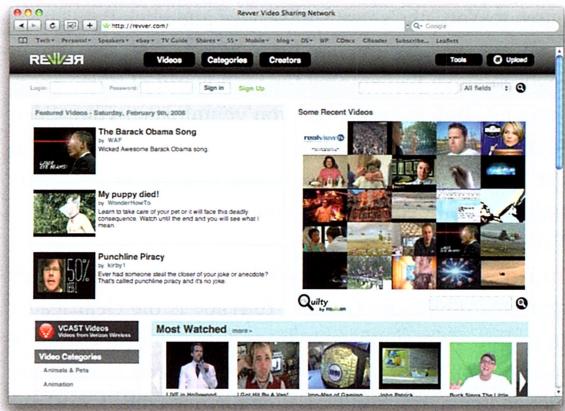
Vimeo. Vimeo is like the Flickr of video sharing sites – all of its content is user-created videos of a “friends and family” nature. Like YouTube, there’s no “adult” content allowed, but Vimeo takes this a step further by not allowing TV shows, movies or music videos – basically your video needs to be created by you or don’t bother uploading it.

Most importantly, Vimeo is the only mainstream video-sharing site that, by default, supports consumer HD content as well (HD content is converted to 720p Flash video on upload). Even in standard definition, Vimeo supports a higher bit-rate and resolution as compared to its competition.

If you want to use the Vimeo HD service you’ll need to upload your video (max is 500MB per week) which has been encoded using H.264 at 1280x720, bit rate 3000-5000 Kbit/sec (optimised for “download”), key frame every 30 frames (frame reordering on), using whatever frame rate you shot in. For sound, use AAC at 128kbps in stereo. There are no special boxes to check to upload HD content to Vimeo – if it meets the specs, Vimeo will recognise it and encode it accordingly.

Revver. Like other video sharing sites, Revver lets you upload any media (that you own) and pairs your video with a targeted advertisement. If people click on the ad, Revver splits the revenue with you 50/50 – which means if you have a great video that gets embedded and played all over the web, you stand to make millions (well, probably only hundreds). Revver will also give you twenty percent of what the advertiser pays Revver when your video gets played (even if the viewer doesn’t click on the link embedded in the video).

According to a Wikipedia article on Revver, “the key to Revver’s technology is the RevTag, a tracking tag that is attached to videos that users upload. The RevTag automatically displays a clickable advert at the end of each video. When viewers click on it, the advertiser is charged and the advertising fee is split between the video creator and Revver”.



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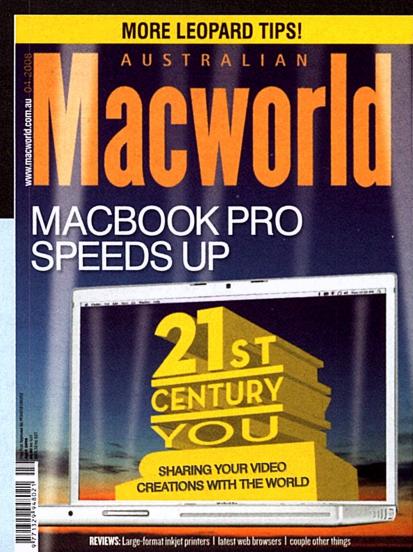
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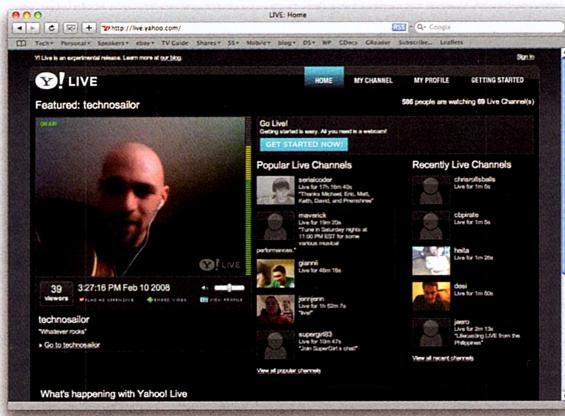
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SITE	PROS	CONS	POINTS TO PONDER
.Mac Web Gallery	Tight integration with iMovie and other Apple products, including Apple TV, iPod touch and iPhone; sophisticated Web 2.0 interface; ability to share videos in multiple sizes, including HD	Bandwidth is limited to 100GB (or 200GB with an upgraded account); doesn't support all web browsers; expensive (compared to other solutions)	If you've already got a .Mac account and only want to share videos with a small number of family and friends .Mac Web Gallery is a good place to start, particularly with support for HD and integration with other Apple products
YouTube	Easy-to-use video uploading and everybody has heard of it, which means your video is likely to see the most traffic; tight integration with Apple products including iPhone, iPod touch and Apple TV	Videos are restricted to ten minutes, and no support for HD	Videos are easy to play and generally begin quickly if your broadband speed is adequate. If you've got a video you think will be popular, YouTube is still the place to host it. YouTube does provide content owners with advertising revenue but you'll need to sign up with Google AdSense before you'll see any dough
Veoh	Includes user-created content but also major content producers like CBS, Viacom's MTV Networks, Billboard, Ford Models, NCAA Football, US Weekly and TV Guide; YouTube videos are available at Veoh — a sort of online video portal if you will	The free Veoh player is Windows-only at the moment, with a Mac version promised for the future	Veoh is easy to navigate and sections are clearly marked. When the Mac version of the offline player is released, it will act as a DVR for Veoh, letting viewers capture and keep videos on the Veoh network and watch them offline
Metacafe	Specialises in short-form original content with the community reviewing all submissions; popular videos have the potential to make some money from their work, depending on the traffic and ratings the video receives	Very similar style to YouTube but with less traffic	Like YouTube, Metacafe is easy to navigate with clean simple interface. If you're thinking about submitting content make sure you keep it under eight minutes, or for longer submissions consider signing up as a "producer"
Vimeo	Simple and straightforward, with a similar feel to Flickr; the place to come if you've got HD content you want to share	No commercial content; while that may not seem like a problem, the commercial stuff at other sites draws in viewers who might then stumble across your creation	With HD support, videos look better on Vimeo than on any other site — even in full screen
Revver	Revver makes it easy to monetise traffic to your video and the 50/50 split isn't bad value; Supports both Flash and QuickTime formats	Uploading a video is more difficult and unreliable than other services	This is the place to submit your video if you're serious about making money, as Revver's terms and technology mean you'll do well if your video is popular
Yahoo! Live	Turns anybody with a web cam and an internet connection into a live broadcaster; easy to sign up and use; good quality	Hasn't coped well lately with high amounts of traffic	While sites like justin.tv have been around for a while, Yahoo! Live legitimises the space and should raise the bar in terms of interface and performance



Yahoo! Live Video. The latest video sharing site on the scene is Yahoo!, which has just announced its site that lets you set up and broadcast live video to anyone on the web. While you can't upload your masterpieces to Yahoo! Live, you can set up a live channel for anyone to tune in to.

Setting up Yahoo! Live is easy. If you've got a recent Mac you'll be able to use the built-in iSight video camera, if not any Mac-compatible web cam will do the job. Before you use Yahoo! Live you'll need to sign in with your Yahoo! ID and then click the "Go Live" button at the top of the page. You'll be prompted to create a channel name (you can use anything as long as it isn't already taken)

and then give permission to the Adobe Flash Settings Dialogue box and suddenly you're on air. By default your channel is public, which means anyone on Yahoo! Live can see your broadcast.

Yahoo! Live is just new so it's going through a few growing pains (I tried to get on a number of times while writing this article and only succeeded occasionally) but there are others in the space like Justin.tv that offer a similar service.

Roll credits. Now that you've completed your comprehensive review of video sharing web sites you've learnt a couple of things. First, most video sharing web sites are essentially the same and are all free, so you can't really go wrong. They all let you host and share your own videos and give you plenty of flexibility to categorise and tag them.

Second, if you're concerned with monetising your video then check out Revver or Metacafe — both give good kickbacks if your movie becomes a hit, and if you want pay-per-view for your video consider Veoh.

Finally, if HD is important to you, your choices are .Mac and Vimeo (and remember, your .Mac account isn't designed for high volumes of traffic). Also, if the rumours circulating the web are to be believed you might also see YouTube getting in to the HD video space so hang tight if you can. ☺

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Insights into the Australian Mac community

Making Mac sense

DAVID Byrne in the '80s once told us to "Stop Making Sense". But not everyone listened, including a man called John Khoo, who had a long history with the Apple channel — including a serious stint at Apple Australia itself — before he started his own channel company.

"I started life in Apple Australia as a service manager, for five years, and in the last five years head of the Asia-Pacific [division]," he said.

"Then I started doing third-party upgrades for Apple and that business went from \$0 to \$12.3 million over four years. And also did imaging and printing work — which grew fast. Then Apple said they didn't want to do it anymore. So I came out."

He left Apple in August 1998 to participate in a joint venture called Maximise Distribution. "But suffice to say that we did not have a meeting of minds," Khoo said.

He still wanted channel involvement, so on 1 July 1998 he bought a shelf company called Timeless Land Australia, then an aboriginal art firm set up by a real estate agent for the agent's wife. "They did a very good job setting up the company, with the right types of shares," Khoo said. "And I got the company for \$700, which would normally be \$1500-\$2000."

The name proved confusing for the clients, who kept calling them Timberland. Khoo decided a name change was in order — but it was his radiologist wife Noelene who came up with the name MacSense. "My wife said I needed to call it something like Mac and something that makes sense — I go to extraordinary lengths to explain things to people and then



often say, 'hope that makes sense'. So 'MacSense,'" Khoo said.

The name was changed to MacSense 1 March 1999 — so the distributor has just celebrated its ninth anniversary. Resellers are the customer-facing aspect of the channel; distributors, on the other hand, often go unsung by all bar the vendors and resellers for which they act as agents. Arguably, distribution is the lynchpin of the entire sales network.

MacSense is one of those distributors; getting the product you know and love — brands such as Dictate and iListen — to dealers. The company has four full-time and one part-time employee in its Ashfield office.

"When you're doing it on your own [as a small company], it's extremely hard. We grew from \$0 to \$1.2 million in the first 12 months and from that to \$2.5 million [revenue] in the second year," Khoo said. "We had good business partners to help us."

Sense and sensibility. Hard work took its inevitable toll, with Khoo being treated for stress-related illness in 2000 — the year the company took out a Highly Recommended gong for excellence in customer service in the NSW section of the Australian Achiever Awards.

After that, Khoo realised he had to have a better work-life balance, you could say, and essentially has since pulled out of selling to retail. "I de-

cided the retail market was not where I wanted to be. I reassessed my inner life," he said. Today, he concentrates on getting the right partners, the right products and the right services to the right customers. It sounds simple, but it's that specific discrimination process that keeps MacSense forging ahead, according to Khoo.

Khoo is part-owner, too, of MacSense's sister company, MacSense NZ. "We work independently — they do focus more on the retail side, because they've got good access to the mass merchants [in NZ]," he said.

MacSense still distributes Apple product — often picking up the slack and a share of well-deserved profit when Apple or a third-party pulls out of selling or making some particular goodie for the Mac, such as web cameras. Then it becomes MacSense's prerogative to source a good or even better product from somewhere else to fill the gap in demand.

However, increasingly, diversification is the name of the game for MacSense. Khoo has a keen business sense, honed from his formal training as well as his years at the wheel, and it doesn't make sense to keep all one's eggs in one basket.

Writing on the wall. Khoo reiterates that resellers and small retailers everywhere are being squeezed — not just in the Apple channel. Although Apple's online store has made life harder for small companies who can't bring product to market as cheaply as a large e-tailer or mass market merchant such as Harvey Norman.

The best way to guarantee success distributing to retail is by going through the Harvey Normans of the world — but part of these companies' advantage stems from their very power and economy of scale. Their leading market position and size gives

Hotlinks

www.Macsense.com.au

MacSense online

www.youtube.com/watch?v=FzEadbTCKDA

"Psycho-killer" clip from 1984 Talking Heads movie,
Stop Making Sense

them an ability to dictate terms and conditions to smaller channel players, Khoo noted.

Often, Khoo said, those terms require that the other party shoulders most of the business risk. It simply isn't affordable or sensible to carry on pursuing a major future in such relationships, Khoo points out. Next move? Enterprise solutions and true B2B (business-to-business).

MacSense signed with US-based storage vendor Vicom Systems mid-2007 to exclusively distribute the latter's Vmirror fibre channel Storage Area Network (SAN) appliances to Apple resellers across Asia-Pacific. Digital content markets such as creative, publishing, design and video are expected to demand more large-scale storage. "Asia-Pacific is a hotbed for Apple-based video solutions," said Vicom chief Sam Tam. "We chose

MacSense for its established ties."

Vmirror mirrors Xserve RAID-based data to ensure business-critical applications have fully-redundant uninterrupted access and protection for stored data. Fully redundant systems that don't hinge on a single point of failure are increasingly important in business IT, Khoo agrees. SMB audio/video and post-production storage vendor Small Tree Communications has also signed MacSense as its Pacific Rim distributor.

It's partly MacSense customer service — aiming not merely to satisfy but delight its customers — that has helped it gain this new niche, adding skilled support from its new partners, and partly Khoo's extensive industry network.

"Vicom and Small Tree chose me because I had contacts all over," Khoo said.

Khoo holds a Bachelor of Engineering, Graduate Diploma in Computing and Masters in Business Administration. He was in the Royal Australian Air Force (RAAF) for seven and a half years, leaving in 1983 to join Wang Australia. Some might say he's something of a veteran in the notoriously youth-obsessed information technology industry.

Khoo likes to play a lot of strategy games — including chess — try different cuisines and restaurants and go to the movies. His daughter, 23-year-old Rebecca, recently returned from a US internship, likely to begin a communications career. His son, 21-year-old Andrew, is studying accountancy at uni part-time and is getting interested in MacSense, Khoo said.

If they show anything like their father's tenacity and determination, you can expect success. ☒

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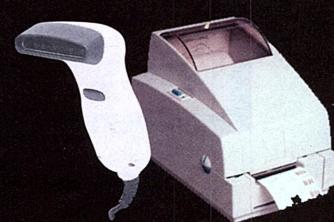
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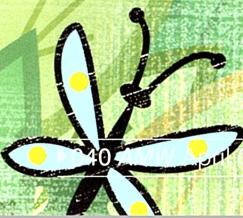
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LEOPARD SURVIVAL GUIDE

SOMETIMES it takes a while to get to know someone. What at first seems to be a charming quirk can, after prolonged exposure, become an irritating tic. And what at first seems puzzling can start to make sense. If the relationship is to thrive, you have to make the most of the good stuff and work around the bad.

The same goes for operating systems. What seems like a gratuitous little nothing turns out to be a tool you use a dozen times a day. And what at first seems to be a really cool new feature may turn out to be something that just gets in the way. So you learn ways to maximise the former and avoid the latter.

In that spirit, here are a few things we've learned about OS X 10.5 while living with it for the past few months. We've got 50 tips and tricks for working smarter with the new Finder, the new desktop, and other new tools.

Finder

Remove the stripes. Leopard's new Finder includes a number of aesthetic changes. One of them, the blue-and-white-striped background for List-view windows, isn't universally liked. If you'd rather have white backgrounds, open Terminal and type:

```
defaults write com.apple.finder FXList-
ViewStripes
-bool FALSE
```

Then relaunch the Finder by holding down the option key, control-clicking on the Finder icon in the Dock, and selecting Relaunch. To get the stripes back, repeat the procedure, substituting TRUE for FALSE. —DF

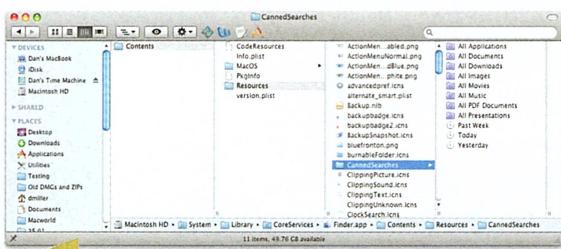
Put the Path Bar on top. The Finder's Path Bar is one of Leopard's handiest features. Select View: Show Path Bar, and the path to the current open folder will appear at the bottom of the window. That display is also functional: you can drag an item onto any of the folders shown in the Path Bar to move the item to that folder, and you can double-click on any folder in the path to quickly switch to that folder. If you want to see the path to the current folder at the top of the window, open Terminal and type:

```
defaults write com.apple.finder _FXShow-
PosixPathInTitle -bool YES
```

Then press return. Next, hold down the option key and control-click on the Finder icon in the Dock; then select Relaunch. From now on, the path should appear, in traditional Unix format, in the title bar of all your Finder windows. To undo the change, repeat the procedure, replacing YES with NO. —DF

Add more canned searches. There are a number of predefined searches available in the Search For section of the Finder's sidebar — and there are some other searches that didn't quite make the cut. To find them, go to /System/Library/CoreServices and control-click on Finder.app. From the pop-up menu, choose Show Package Contents; then navigate to /Contents/Resources/CannedSearches. There, you'll find searches for All Applications, All Music, and All Presentations, among others. If you'd like to add any of these canned searches to your sidebar, first copy it to the desktop. Then control-click on it and choose Show Package Contents from the pop-up menu. In the first folder that opens is a search.

More canned searches. Leopard comes with its own collection of searches, but they're buried deep in the CoreServices folder.



savedSearch file. Rename this file to whatever you like, and drag it into the sidebar. (Of course, instead of doing all that, you might just want to write a canned search of your own.) —RG

Preview PDFs in Column view. When you're browsing your files in Column view, a large preview icon of the selected item appears in the rightmost column. If you're previewing a PDF document, moving the mouse cursor over the preview icon brings up back and forward buttons that let you flip through the pages of the document right there in the icon preview. —DF

Reorder file names with leading spaces. There's an old trick many Mac vets use to force certain files and folders to the top of directory listings: they insert a leading space at the beginning of the file's or folder's name, which forces that item to the top of any view that's sorted by name. You can control the order of many items at the top of such a list by using multiple spaces, too. Items with more spaces in front of their names move closer to the top of the list. And until Leopard, you could select one of these files by just pressing the spacebar while browsing a directory with such files in it. In 10.5, however, the spacebar has been assigned a new task in the Finder: it invokes Quick Look. You can still use the old leading-space trick by adding the option key to the mix. When viewing a folder containing a space-named file, press and hold option, and then press the spacebar. This will select the first file name with a leading space, without invoking Quick Look. If any of your other files have multiple spaces at the start of their name, you can just press the spacebar again to select them each in turn — you needn't hold down the option key after the first press of the spacebar. If you want to preview a file with a space at the front of its name, wait just a second or two after selecting the file or folder, and then press the spacebar again to invoke Quick Look. —RG

Dock

Add spacers to the Dock. To make your Dock more orderly, you might want to separate icons into groups. To add a space between applications in the applications area of the Dock, launch Terminal and enter:

```
defaults write com.apple.dock
persistent-apps -array-add '{tile-
data={};'
tile-type="spacer-tile";}'
```

To add a space between documents on the right side of the Dock, type:

```
defaults write com.apple.dock
persistent-others -array-add '{tile-
data={};'
tile-type="spacer-tile";}'
```

To see the changes you've wrought, type killall Dock in the command line. If you want to get rid of a space you've added, just drag it off the Dock. — CB

Navigate the Dock with the keyboard. You could use your keyboard to control the Dock in previous versions of OS X, and Leopard's Dock is even more keyboard-friendly. As before, you can activate the Dock by pressing control-F3, but now, in addition to using the left- and right-arrow keys to select icons, you can type the first letters in the name of the program, file, or folder you'd like to select. The Dock will highlight matches as you type. Matching is based on the full name of the program as shown in the Finder, so you may want to do some renaming to make this more intuitive. For instance, if you remove Microsoft from the names of Office applications, you can type Exc, Pow, and Wor to select Excel, PowerPoint, and Word, respectively. And as before, once you've selected an icon, pressing return will open it, while pressing the up-arrow key will summon its Dock menu. — RG

Stacks

Add a Trash stack. Want to be able to view and restore recently deleted files quickly? Create a Trash stack: open a new Finder window and press ⌘-shift-G to open the Go To Folder dialog box. In the input area, type ~/ .Trash; then click on Go. You should now have a Finder window displaying the contents of your Trash. When you drag the Trash's proxy icon from the window's title bar to your Dock, the Finder will create a Trash stack. — RG

Launch stack entries with the keyboard. Once you've clicked on a stack to open it, you can use the keyboard to navigate through it. To select a particular file, type the first couple of letters of its name. You can also move through a stack with your arrow and tab keys. — CB

Open multiple items. If you want to open more than one item in a stack, just hold down the option key; each time you click on an item, that item will open in the

Mouse-Over effect. By adding a mouse-over effect to stacks (when they're in Grid view), you can make it easy to pick out the item you want.

Finder while the stack remains open. If the Finder isn't the front-most application, the windows will open in the background. — DF

Add a mouse-over effect. Apple has included a nice mouse-over effect that (in Grid view) highlights items in a stack as your cursor passes over them. Unfortunately, it hasn't provided an easy way to turn this feature on. The best way to do so is to open Terminal and type:

```
defaults write com.apple.dock mouse-over-hilite-stack -boolean YES
```

Then, press return and type killall Dock. To change back to Leopard's stock Dock, repeat the two commands, replacing YES with NO. — DF

Quick Look

Toggle Quick Look views. You can use Quick Look with more than one file selected — Quick Look will show the first file in the selection, and you can then use the left- and right-arrow keys to move through your selection. You could also click on the four-panelled icon in the Quick Look toolbar to view an index page showing thumbnails of every selected file, but there's an easier way to do that without leaving the keyboard: Press ⌘-return. (For extra eye candy, hold down the shift key, too, and you'll see the switchover between the two view modes in glorious though time-consuming slow motion.) — RG

Take a Quick Look at the Trash. How many times have you tried to open a file in the Trash — for example, to make sure it's the one you wanted to delete — only to have OS X tell you that you can't open the file because, well, it's in the Trash? Thanks to Quick Look, you never have to face this situation again. Just open the Trash, select the items you want to preview, and press the spacebar to view them in Quick Look. — CB

Play a Quick Look slide show. You may know that you can invoke Quick Look not only by pressing the spacebar but also by control-clicking on an item and choosing Quick Look Name Of Item. You may not know that you can immediately play an item (or a playlist) by control-clicking on it, pressing the option key, and choosing Slideshow Name Of Item. If you'd like to skip the contextual menus (and if you've got the Quick Look button in your Finder toolbar), just select items in a window, hold down the option key, and click on the Slideshow button (which, before you pressed the option key, was the Quick Look button). You can also open the File menu, hold down the option key, and choose Slideshow Name Of Item. — CB

Build a better Quick Look. Quick Look is a handy way to view documents but not such a great way to sift through folders and archives. Fortunately, enterprising Mac users have designed some Quick Look plug-ins that allow you to see the contents of folders and zip files quickly. You





Quick Look multiple file types. You can use Quick Look to preview multiple files, and those files can be of completely different sorts — just select them all and press the spacebar.

can find a repository of such plug-ins at QLPlugins.com (see "Hotlinks"). To install the plug-ins after downloading them, place them in your user folder/Library/Quick Look. (You may need to create this Quick Look folder.) — CB

Spaces & Exposé

Move all windows at once. What if you want to move all of an application's windows to another space? Sure, you can drag them one by one, but that's a pain. Instead, hold down the shift or ⌘ key before you click and hold on a window. Then, still holding down that key, drag one window of a program; all that program's other windows will follow. You can use a similar trick to move just one window to the exact same physical location in a new space. Say you've got a Finder window open, and it's about 200 pixels below and 200 pixels to the right of the Apple menu. To move this window to the exact same position in another space, start dragging the window, and then press and hold the shift key before you drop the window into the new space. When you drop the window, it will move into the same position it had in the first space. — RG

Assign an application to all spaces. By default, a window will stay in the space that was active when you opened it — so an application may have one or more open windows in several spaces. If you want all of an application's windows to appear in every space, go to the Exposé & Spaces preference pane, choose the Spaces tab, click on the plus-sign (+) button, navigate to the application, and click on Add. Then choose Every Space from the pop-up menu in the Space column next to that application's name. The Every Space setting is appropriate for applications you use constantly, such as Stickies, iTunes (especially if you have the window minimised to the controller view), and iChat. — JK

Assign the Finder to all spaces. Each space has its own set of Finder windows — so if you want access to one folder in several different spaces, you'll have to open

a new Finder window in each space. If you find this annoying, you can set the Finder to be the same in all your spaces. To do this, follow the preceding instructions for assigning an application to all spaces, but navigate to the /System/Library/CoreServices folder and select Finder. — JK

View all window titles in Exposé. When using Exposé, you may have noticed that if you move your cursor over a window, that window's title is displayed on screen. If you hold down the option key, all window titles appear on screen, making it easier to find a particular window without having to mouse over each one separately. — DF

System Preferences

Easily remove third-party screen savers. In Tiger, if you installed third-party screen savers and later wanted to remove one, you had to navigate to your user folder/Library/Screen Savers and then find and delete the unwanted plug-in. In Leopard, you can just go to the Desktop & Screen Saver preference pane, control-click on the offending screen saver, and choose Move To Trash from the contextual menu. — DF

Uncover advanced printer options. In OS X 10.4, if you wanted to connect your Mac to a non-standard printer, or to a standard printer using a non-standard protocol (such as some PCL-only Windows-shared printers), you used the Advanced setup screen by clicking on the Add button in the Printer Setup Utility's toolbar, and then option-clicking on the More Printers button and selecting Advanced from the pop-up menu. From there you could choose connections such as a FireWire printer, a Bluetooth modem printer, or a Fax Printer, among many others. In Leopard, that Advanced screen has moved to a more accessible spot, but it's hidden by default. To reach it in OS X 10.5, first click on the plus sign (+) in the Print & Fax preference pane. When the next window appears, control-click on its toolbar and choose Customize Toolbar. When the customisation sheet appears, drag the Advanced button into the toolbar, and click on Done. When you click on this new button, you'll be presented with an advanced configuration pane. — RG

Zoom with the trackpad. Universal Access offers a cool zooming feature. By default, you can simply hold down the control key and use your mouse's scroll wheel to zoom in on the screen. You can also accomplish this on a laptop without a scroll wheel: on Apple laptops that offer two-finger scrolling, press control and use two fingers on the trackpad. Drag them up to zoom in; drag them down to go back to the normal size. — CB

Reset the printing system. Tiger's Printer Setup Utility provided a Reset Printing System command that could often solve printing problems when all other troubleshooting techniques failed. But Printer Setup Utility



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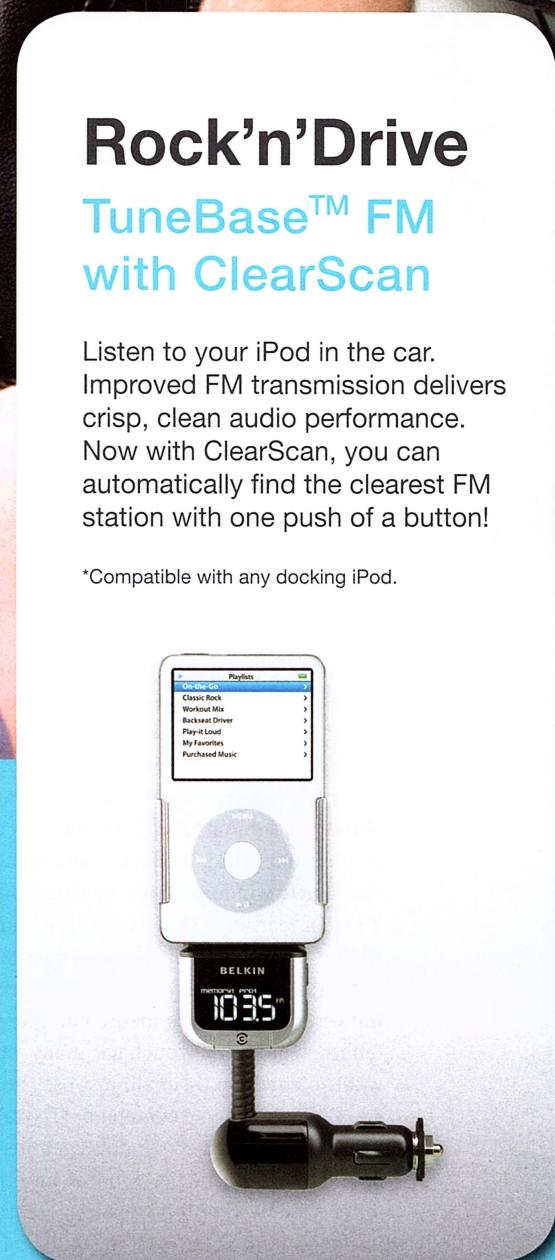
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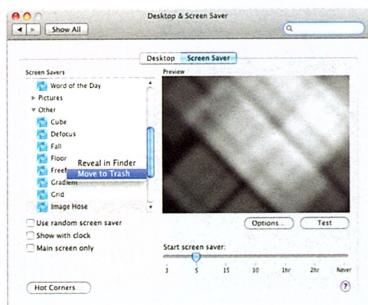


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Get rid of screen savers. In the past, getting rid of third-party screen savers was a pain. In Leopard, you can simply right-click and throw them in the Trash.

is nowhere to be found in Leopard. Fortunately, Reset Printing System is still around; it's just well hidden. To find it, open the Print & Fax preference pane, and then control-click on any printer in the Printers list; you'll find the command in the contextual menu. —DF

Terminal

Navigate Terminal tabs. One of the most welcome new features in Terminal is the addition of tabs. Now, instead of having five separate Terminal windows open, you can have just one window containing five tabs. Creating a new tab is as simple as pressing ⌘-T, and you can switch between tabs by pressing ⌘-shift-[(left bracket) and ⌘-shift-] (right bracket). If you find those last two combinations awkward to remember and to execute, you can reassign them in the Keyboard Shortcuts section of the Keyboard & Mouse preference pane. That's time-consuming, and you'll have to repeat it on each machine you use. Instead, try pressing ⌘-shift and the left- or right-arrow key. These undocumented shortcuts are, for me at least, easier to use and remember than using the brackets. If you leave out the shift key, these shortcuts will cycle between open windows. —RG

Manage Terminal tabs. Terminal tabs can perform many of the same tricks as Safari tabs. You can turn any tab into a new window simply by dragging it off the tab bar. You can rearrange tabs by clicking and holding on a tab, sliding it along the tab bar, and then releasing the mouse button; as you move one tab, the others will jump out of the way. You can also merge multiple windows into one tabbed window. If you have many open windows and want to combine them all, just use the Window > Merge All Windows menu command. If you'd rather be more selective about which windows get merged, you can drag and drop a stand-alone window into the tab area of another window. (For this trick to work, the tab bar must be visible in both windows.) To set the tab bar to be always visible, use the View: Show Tab Bar menu item. —RG

Miscellany

Improve screenshot selections. Pressing ⌘-shift-4 has long allowed you to take a screenshot of a selection of

your screen, but in Leopard, you can fine-tune your selection by using several keyboard modifiers. While selecting a region of the screen, you can press the shift key to lock the selection area along the x- or y-axis, and press the option key to change the resize-selection mode so it resizes from the centre instead of from a corner; you can also press option-shift to resize from the centre along a single axis. Pressing the spacebar freezes the size of the selection area and lets you move that area on screen. —DF

Get AirPort details. The AirPort icon in the Leopard menu bar contains a lot of useful information, but it's hidden by default. To reveal it, hold down the option key when you click on the AirPort menu icon. Once the menu opens, you should see more-detailed information below the name of the network to which you're connected: the hardware (MAC) address of the wireless station, which channel is in use, the signal strength (RSSI), and finally an indication of the data transmission rate. If there's a negative number next to Signal Strength, don't worry: a perfect connection would be represented by an RSSI of 0. A negative number simply means the signal is less than perfect. While you've got the menu open and the option key pressed, move your mouse over one of the other networks on the list. Hover over the network name for a second, with the option key still pressed down, and a tooltip will pop up showing the network's signal strength and the type of security it's using. This can be very useful info if you're out and about somewhere with lots of wireless hotspots; at a glance, you can find the public connection with the strongest signal. —RG

Copy text between two Macs. Leopard's screen sharing is great. Apple has even included a way to send items to and from a remote Mac's Clipboard, using the Edit: Send Clipboard and Edit: Get Clipboard menu items. But there's a simpler way to retrieve a snippet of text from the remote machine: you can drag and drop text to and from the remote Mac. Say you want to copy a URL from the browser on a remote machine to your local Mac. Just highlight the URL in the address bar of the remote Mac's browser, click and hold the mouse button down for a second, and then drag the text off the edge of the screen-sharing window. After a brief delay, you'll see the dragged text appear over your cursor on the local Mac. Now just continue dragging to the destination program (your local browser's address bar, in this case), and then release the mouse button to drop the text. This trick works only with text. If you need non-text data from the other machine, use the Clipboard functions; if you need to transfer files, you'll have to do that as if you were sitting in front of that Mac — drag a file onto a mounted server, for instance, or drop it into a user's drop box. —RG

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Education and the Mac

Perestroika

LITERALLY translated, perestroika means "restructuring" — a word made famous by the Soviet Union's Mikhail Gorbachev, after he modified Brezhnev's original meaning of increased automation and labour efficiency, to entail greater awareness of economic markets and the ending of central planning.

There are obvious resonances here with Kevin Rudd's "Educational Revolution" and the way that peak bodies such as Departments of Education view the provision of equipment in their jurisdictions. There has long been complaint that such bodies prevent schools buying Mac equipment, with conspiracy theories abounding.

Now, I'm not saying that these bodies are trying to quash the Mac, nor am I saying that they aren't. It's a simple observation of how people feel when authorities are perceived as pushing for Windows machines by some action or inaction. I'm not really interested here in the holy platform war either: there are heaps of discussions elsewhere to satisfy any such interests, but I am interested in the educational use of equipment, rather than treating schools as giant corporations.

I'm not alone here: the peak education body BECTA in the UK has found that: "Schools and colleges should make pupils, teachers and parents aware of the range of free-to-use products (such as office productivity suites) that are available, and how to use them".

BECTA is clearly taking a different view of the role of computers in education to the Windows-only advocates



who seem to be looking only at ways of improving workflow. This is an area where Windows has a long history in the corporate sphere and, as such, has ready-to-use applications that provide powerful groupware tools. Apple cannot provide these tools, yet. Even the Leopard offerings of shared calendars and mail integration are immature and, without some serious fiddling, won't fully integrate with Windows tools.

It's pointless arguing that Apple uses open-source standards and Microsoft creates its own standards, as the reality is that integration with Exchange server and the like is a necessity in a large organisation simply to coordinate calendars. (It's also illuminating to consider that such a small consideration can become a deal-breaker.)

A similar argument pertains to web applications.

Many web authors use Microsoft's version of Java and Javascript. It's flawed in that it doesn't conform to the standard, but tell that to an organisation that has commissioned a multi-million-dollar management system that doesn't work unless you are using Internet Explorer. Sure, version 8 of Internet Explorer is standards-compliant (finally), but it has a fallback "Microsoft standard" mode and will only be standards-compliant if the web page author puts a special tag in the page code — so don't expect worldwide compliance real soon.

Usually, the institutional solution is to replace the client machines rather than the server-based applications, because it's cheaper, and it's in management that the cost argument reigns supreme.

Tools such as Altiris provide Client Management, Asset Management,

and Server Provisioning, providing

a highly centralised management tool for desktops, servers, network infrastructure, and statistical data collection.

Apple's Remote Desktop has still got a way to go before it catches up.

Note that all of the above refer to large institutions, and it's time to question whether school systems fall into this category.

Administrators would say yes, teachers probably no, so how can we resolve this political struggle of class against class? There is a way — a glasnost, if you like.

The ABC United School District in Cerritos, Los Angeles, use Xserves with Parallels, Windows server and Altiris and has developed a one-server solution for management of Windows and Macs.

The project relied on Parallels Desktop, and should be considerably enhanced by the release of Server virtualisation (see the 03.2008 issue of ⌘-Y for more on that)

This solution not only saved a great deal of money, it also provided a greater flexibility and lessened the impact of central planning, whilst retaining the cost efficiencies associated with standardisation.

In a burst of service-level thinking uncommon in IT departments, Colin Sprigg, ABC's director of information and technology states: "We wanted to standardise it throughout the district. Whatever we did, it had to work in all of our schools".

Most importantly, he adds: "Our number one goal was to support a dual-platform environment", so schools get to choose what sort of experiences they want to give their students.

Apple, you need to publicise this so we can have peace in our time. ☺

Hotlinks

tinyurl.com/2b9jku

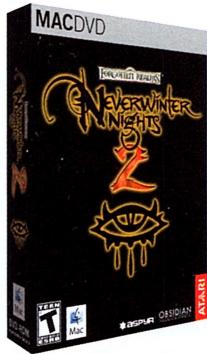
British Schools Expel Microsoft Vista and Office 2007

tinyurl.com/2ekxeg

ABC school's district PowerPoint presentation of their Windows and Mac solution

TRY&BYTE

Neverwinter Nights 2

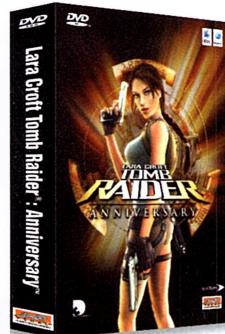


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Neverwinter Nights 2 returns you to the Forgotten Realms, one of the popular campaign settings of Dungeons and Dragons. Emerge from the tiniest of villages into a sweeping tale of danger and war, chronicling your rise from a peasant to a full-fledged hero of the Realms. The story takes place several years after the original Neverwinter Nights, and reintroduces popular characters and NPCs in a new storyline with new challenges.

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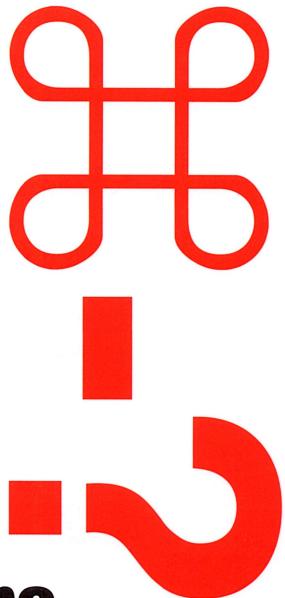
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Hotlinks

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Combine PDFs



Unlock Preview's hidden powers

8 things you didn't know you could do with this built-in tool

APPLE'S Preview is more than just a fast and efficient program for reading PDFs, viewing graphics, and running slide shows. The version that comes with Mac OS X 10.5 (Leopard) has some powerful features stashed away in its menus. Now you can enhance your images, annotate and merge PDFs, print multiple images on one page, and more — all without opening a specialised (and often expensive) image editor or PDF tool. Read on to discover eight great things you can do with Preview.

Annotate PDFs. One of the best things about Adobe's Portable Document Format (PDF) is that it allows you to share documents while making sure that everyone sees the same layout, even if the recipients don't own the software that created the document. You can create PDF files from the Print dialog box of any Mac OS X program and then send them to friends and colleagues. In the past, if you had detailed comments about the PDFs your colleagues sent you, you were stuck — you couldn't change the text, so you had to put

your suggestions in another file, such as an e-mail message. Alternatively, someone in your group had to buy a copy of Adobe's Acrobat Professional 8 to allow you all to add comments directly to the file.

Leopard's Preview lets you add notes, highlight and strike through text, or use ovals and rectangles to call attention to specific sections of the page. You can even add links to other pages in a document or to web sites. Best of all, other PDF readers — including both Mac OS X and Windows versions of Adobe Reader — can view all of these annotations.

To begin, open any PDF in Preview and then choose Tools: Annotate. A submenu gives you four options: Add Oval, Add Rectangle, Add Note, and Add Link. Use either the oval or the rectangle shape to draw attention to specific elements on the page (see the screenshot "Share comments"). Select the one you want in the menu and then click and drag to draw. Select the shape on the page and drag it around to position it precisely, or drag one of its corners to resize it.

To add comments, choose Add Note and then click where you want

the note to appear; you'll see a small yellow icon that looks like a speech bubble. Place this wherever you like. Enter your text in the yellow box that appears in the margin. To move a note's icon later, double-click on it. A dark box around the icon means that it's selected. You can then drag it to a new location.

Want to link to a web page that explains something in more depth, or to a note or table at the end of a document? Choose Add Link and then click and drag to create a link box over the text or area you want to link to something else. (You can also select some text and then choose Add Link, to have the link applied to the selected text.) When you do this, an Inspector appears, with the Annotations tab selected. Click on the Action menu and choose either Link Within PDF if you want to link to another page in the document, or URL to link to an external web page. To complete the link within your document, scroll to the page you want as the target and then click on Set Destination. To link to a URL, type the full address in the URL text field (including http://) and click on Set URL. Save and close the



file, and when you reopen it, the link will be active.

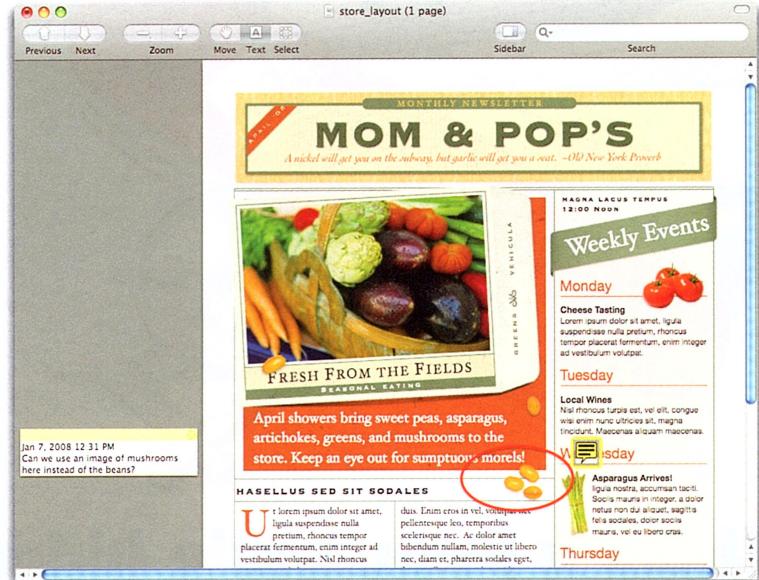
One big downside to using Preview's links is that they aren't indicated in PDFs. (If you happen to pass a cursor over the spot, it will change from an arrow to a hand.) Make sure readers don't miss yours by underlining the text or highlighting the area with an oval or rectangle.

To mark up the text, select some text in the document and then choose Tools: Mark Up. (Hold down the option key while selecting, to choose text in a column.) Pick from options including Highlight Text, Strike Through Text, and Underline Text. Unfortunately, you can't replace or add text in-line (in other words, you can't replace or directly add to any part of the text). You have to indicate those changes in a note.

If you need to edit your annotations later, open the document again, choose View: Sidebar, and then, from the pop-up menu at the bottom of the sidebar, choose Annotations. Click on one of your annotations in the sidebar to make it active; you can then edit, move, or delete it. To edit links, select the Include Links option at the top of the sidebar, and click on a link to edit it in the Inspector.

Delete or rearrange PDF pages. When you open a multi-page PDF in Preview, you may find that you want to delete extraneous pages or change the order of pages. You can do this easily: display the sidebar if it's not visible (press ⌘-shift-D if it's not), and then select a page and press ⌘-delete. To move a page, select it and drag it to the desired location. You can even add blank pages, if you want: select the page after which you want to add a blank page, and then choose Edit: Insert Blank Page.

Merge PDFs. What if you have two PDFs, and you'd like to make a single document or move pages from



Share comments. Preview lets you mark up your documents through a variety of annotation tools, including ovals and notes, as you see here.

one file to another? Before Leopard, you could do this only in Acrobat Professional or with a utility like Monkey-Bread Software's free Combine PDFs (see "Hotlinks"). Now Preview makes it a piece of cake. Open both PDFs and make sure the sidebar is visible. Drag a page from one document's sidebar to another, and drop it in the appropriate location. To add an entire document, you can drag the file's proxy icon (the icon in the title bar) to any location in the other document's sidebar.

Crop and resize images. Say you need to resize or crop an image quickly to send to a friend or post on your blog. There's no need to open an image editor — Preview's image-editing features can do the trick. To crop an image, open it and then click on the Select button in the toolbar (if you don't see a square on this button, click and hold it and choose Rectangular Selection). Click and drag to create a rectangle around the area you want to crop. You can resize this rectangle by dragging one of its corners, or you can move it if you need to. Then choose Tools: Crop or press

⌘-K. If you like what you see, save the file; if not, press ⌘-Z to go back to the original image.

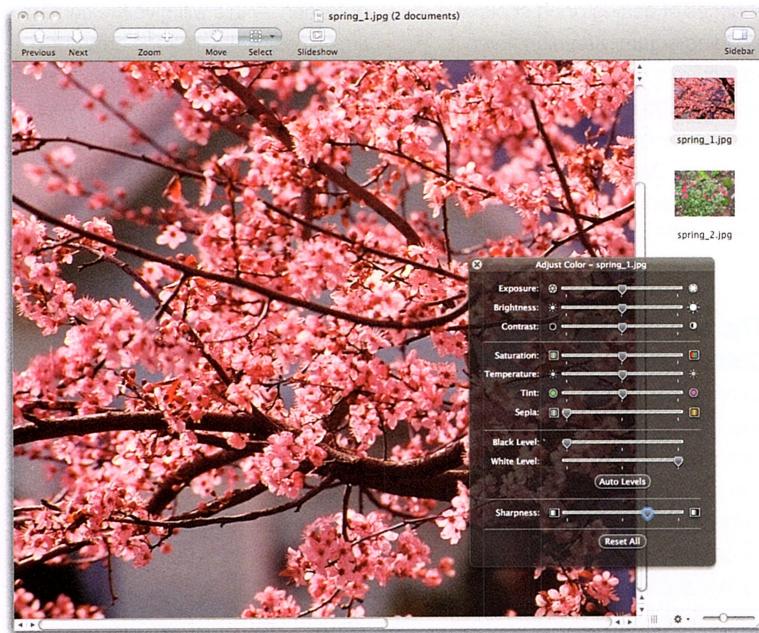
You can then resize your image and even change its resolution. Choose Tools: Adjust Size to enter a width or height in pixels, centimetres, or other units (choose the unit you want from the pop-up menu to the right of these fields). To maintain the image's proportions, make sure to select the Scale Proportionally option. To make an image smaller without losing quality, keep Resample Image selected.

Quickly mask part of your image. Sometimes you have a picture of a person or an object that's in front of a confusing background, and you'd really like to see that person without the clutter. Preview has two nifty features that let you do this — Instant Alpha and Extract Shape. To use the first, open a picture and then click and hold the Select button in Preview's toolbar. From the menu that appears, choose Instant Alpha. Next, click and drag to remove background areas of the image. Start by dragging small areas to see how Preview expands the selection. You don't have

to get everything in one pass — just click and drag again to add to your selection. If you make a mistake, press the escape key to remove the selection altogether or option-drag to deselect particular areas. When you've highlighted everything you want to remove, press return to crop the background from your picture.

Using Extract Shape is even easier. Choose it from the Select button menu, and then start drawing a line around the item you want to retain in your picture. As you do this, a thick red line follows your cursor. Make sure to draw entirely around the item you want to keep; continue until you've joined the beginning and end of your line. You'll then see a number of handles on the line. Move any of these if you need to improve part of your outline. Don't worry about drawing perfectly. The magic starts when you press return — Preview calculates what to keep, and removes your picture's background. In many cases, you'll be able to crop out all the dreck the first time, though with some pictures you may need to repeat the process a couple of times.

Adjust colours. Don't bother opening an image editor when you need to make a few enhancements to your picture. Preview's Adjust Color palette lets you tweak colours, brightness, and more.



Adjust image colour and

more. Programs such as Apple's iPhoto offer tools to adjust image colour, brightness, and exposure, but what if you simply want to adjust a single image without adding it to your iPhoto library, or you don't have the iLife suite. Open the image in Preview and then choose Tools: Adjust Color. The tools in this palette let you tweak your picture's colour balance and brightness and even add a sepia tone to it (see the screenshot "Adjust colours"). Move the different sliders to see, in real time, what your picture will look like if you save your changes. For pictures that are too dark or overexposed, try clicking on the Auto Levels button to see if that fixes them.

Print multiple images per

page. It's a shame to waste a lot of paper printing a handful of images one to a page. While many programs let you print a bunch of images on a page, they typically require multiple steps to do so. Preview has a printing trick that does it automatically. First, put all your images in a single Preview window. If you already have one im-

age open, display Preview's sidebar and then drag the other images from the Finder to the sidebar. If you don't have any images open, you can open them at once by dragging them all onto Preview's icon in the Dock or in the Finder. Next, select all the images in the sidebar by clicking on one and then pressing c-A . Now choose File: Print Selected Images, or press ⌘-P . In the dialog box that appears, choose the number of images you want on each page from the Images Per Page pop-up menu. (Don't see this? Reveal more options by clicking on the disclosure triangle to the right of your printer's name.) You can choose to have multiple copies of each image if you check the Print N Copies Per Page option; otherwise, each image is printed once.

Add keywords to your

images or PDFs. Spotlight keywords make it possible for you to find certain files easily by using a special keyword that other files won't contain. For example, if you add the keyword REPVOLC to that report you are writing about volcanoes, Spotlight will find it instantly.

You can add Spotlight comments to any file by selecting it in the Finder, pressing ⌘-l , and typing in the Spotlight Comments field. If you send files by e-mail or iChat, or even just transfer them over a network, comments added in this way disappear. To add keywords permanently in Preview, open the file and select Tools: Inspector (or press ⌘-l). In the palette that appears, click on the Spotlight tab. Click on the plus sign (+) to add a new keyword, and then type your text. You can add as many keywords as you want. (Note that this doesn't work for images in PNG format.) When you're done, save the file. Now these keywords will stay put, no matter where the file travels. You'll find them in the Finder's Info palette (⌘-l) in the More Info section, listed under Keywords. — Kirk McElhearn



Hotlinks

www.canon.com.au

Artificial Intelligence Autofocus

Take advantage of face detection

Even older cameras can put these photo principles to work



Using face detection. With face detection turned on, the camera highlights faces on the LCD screen and then sets the focus and exposure for the subject.

We love photographing people, but our cameras aren't always cooperative. They focus on the bricks in the background instead of on handsome Uncle Ted, or they set off a blinding flash that washes out playful party pictures. This sad situation hasn't gone unnoticed by the engineers who design digital cameras — which is why many of the newer cameras on the market include a new technology called face detection.

With this mode turned on, your camera locates the people in a shot and then fine-tunes the focus and exposure for those faces. While this may sound like a superficial gimmick, I've found that it works surprisingly well — it can greatly increase your

chances of getting good shots at a wedding or family reunion. Even if your current camera doesn't offer face detection, you can become a better photographer by embracing its concepts. Once you understand how face detection works, you can enable many of the same features on practically any camera.

The secrets of face detection.

If you have a new compact camera, take a peek at its specifications to see if it offers a face-detection setting. Typically, this option is in a camera's autofocus (AF) menu. Face detection is particularly handy for candid shots, when you're working quickly and are therefore more vulnerable to incorrectly-focussed shots.

It's also a boon for flash photography. With face detection turned on, the flash doesn't try to illuminate the whole room, just the people within range — cutting down on the nuclear blast effect.

Using the face-detection feature is fairly simple. As you compose your shot, your camera highlights the faces on the LCD screen and then gives you the green light to shoot. If the camera isn't finding the person in your shot, the problem may be that it can't see enough of his or her face. Face detection is much more effective when the camera can see both eyes of the subject; its accuracy diminishes greatly with profile shots. Also keep in mind that although face detection is fast, it isn't instantaneous. For best results, compose your scene and then press the shutter button down halfway to activate face detection — this will give the camera time to adjust its settings appropriately. Once the camera shows that it has identified the subjects in your composition, press the shutter button down the rest of the way to make a perfect exposure.

Face detection is so simple that you may be tempted to leave it on all the time. As with any setting, though, it's not right for every situation. When photographing sporting events and landscapes, for example, you'll probably get better results by switching to one of your camera's other focusing settings (see the sidebar "Other types of autofocus"). I recommend reserving face detection for family gatherings, weddings, and other people-oriented events.

DIY face detection. Although face-detection technology makes photographing people easier, you can get similar results without it. The trick is knowing how to adjust your camera's settings to emulate what face detection does.

Proper focus. You tried to get a shot of Aunt Jane having an animated conversation with Uncle Ted, but your camera focused on the fireplace between them instead. That's because your camera likes distinctive lines, especially when they appear in the centre of the frame. With face detection turned on, your camera is able to detect Aunt Jane and focus on her — not the columns of bricks behind her. If you don't have face detection, you can better control your camera's focus by following a few simple steps.

For starters, switch to single-shot AF. This setting is usually found in a camera's AF menu. Point the camera directly at the person you want to focus on so that he or she is in the middle of the frame, press the shutter button down halfway to lock in the focus, and then recompose the shot and press the shutter button the rest of the way. Photographers have been using this tried-and-true method (called focus locking) for years.

The problem with focus locking is that you can miss a good expression while you're recomposing the shot. If you're in good lighting and don't need a flash, you can partially compensate for this by enabling your camera's burst mode (sometimes labelled as Continuous in the drive-options menu and depicted as a stack of photos). Start by turning off the flash. If your subject isn't in direct sunlight, make sure the ISO is set to 200 or 400 to better handle lighting and then switch to burst mode. Now lock the focus as before, but this time keep the shutter button pressed down to take a series of shots. Your odds of getting a natural expression will increase dramatically. (Unfortunately, this rapid-fire mode won't work in dim settings, where you need to turn the flash on.)

Flashes often take a few seconds to recycle, which means that a flash will go off only every fourth or fifth frame in burst mode.)

Better flash exposures. Shooting with the flash on most compact cameras can be challenging. The built-in flash tends to overexpose people, making them look as though they're being interrogated under a floodlight. The beauty of face detection is that the camera knows what part of the image you care about and tries to adjust the flash for the correct exposure. But even cameras that don't offer face detection often have other modes that are helpful in these situations.

First, check your camera's scene modes for settings that might help. Many cameras include presets such as Party, Indoor, Night Snapshot, and others that are designed to help you get interesting portraits with your flash — even in challenging lighting conditions. When you pick a scene mode, your camera gets a better idea of what you're trying to do. For example, if you pick the Party mode, the camera knows that you want good people pictures and that you aren't out in the wilderness shooting rocks.

If your flash still overexposes your subjects, find its flash compensation setting. This usually looks like a scale that goes in this sequence: -2, -1, 0, +1, and +2. Try setting the scale to -1. This tells the camera that no matter how much light it thinks you should use for a picture, it should use a little less. Picture still too bright? Then try -2.

Some cameras also include a nifty Flash Exposure Lock (FE Lock) feature. This lets you tell the camera what the most important aspect of the scene is and then provides just enough flash to illuminate it. To use FE Lock, make sure your flash is on, and then focus on the subject that is most important to you and press the shutter button down halfway. While still holding down the shutter button, press the FE Lock button (usually it's nearby). The flash will send off a

test firing to set the proper exposure. Once it does, press the shutter button down the rest of the way for the final exposure. You should get much better results. — *Derrick Story*

Other types of autofocus

Face detection is great for grabbing candid shots, but it isn't the perfect choice for other types of photography. Here's a quick refresher course on your camera's autofocus (AF) modes.

Single-shot AF. This mode tells your camera to focus either on whatever is placed at the centre of the scene or on one of the other focusing points that you've manually selected. This is particularly useful, for example, when you're shooting landscapes and want to focus on a particular part of the scene. Without your telling it, the camera won't know if you want the rock in the foreground or the tree in the distance to be the primary subject. Once you've pressed the shutter button down halfway to lock the focus on your area of interest, you can reframe the scene before taking the shot.

Action AF. When you're photographing sports and fast-moving subjects, Action AF (sometimes referred to as Full-Time AF) is often the best choice. In this mode, the camera searches for moving objects and continually adjusts its focus for them.

Specialty modes. Some camera companies offer additional variations on these focusing approaches. Many Canon cameras, for example, have AiAF (Artificial Intelligence Autofocus). In this mode, the camera uses five or more focusing "zones" to analyse the scene. It automatically picks the zone where it determines that the subject is located and focuses accordingly. AiAF is different from face detection because the subject can be anything — a person, a tree, a stack of dishes. It works remarkably well but

doesn't always detect people. Invest a few minutes in reading your camera's manual to learn what each of its modes does, and your photography is sure to improve.





Hotlinks

www.apple.com/support/downloads/imovieHD6.html
Get iMovie HD 6 if you must

Regain lost iMovie HD 6 features

Make iMovie '08 do what you want it to

WHEN Apple introduced iMovie '08, the program received more attention for what it was missing than for what it offered. It represented a complete rewrite of the iLife suite's previous video-editing component, iMovie HD 6. The new version abandoned the old code, along with many features to which iMovie users had grown accustomed. Although iMovie HD 6 still works, and is available for free to people with iLife '08 installed (see "Hotlinks"), jumping between the two programs is a hassle.

Despite iMovie '08's seemingly missing features, the program has hidden depth. It can still perform some of its predecessor's tricks — just not in obvious ways. And a subsequent update, version 7.1, adds other enhancements. Here's how to get the most out of the software.

Work with multiple audio tracks.

One of iMovie '08's major departures is the lack of a timeline. In all previous versions of the software — not to mention in Final Cut Express, Final Cut Pro, Avid Xpress, and nearly every other video editor out there — video tracks appear on a single horizontal timeline, with separate audio tracks below the video.

In iMovie '08, you instead build your movie in the Project Browser that resides in the upper left corner. Video clips appear as a continuous filmstrip, running over to the next line as if the movie were a paragraph of text. At first glance, there appears to be no place to insert additional audio, such as music or sound effects, but that's



Background music. When you drag a song file to the Project Browser but don't drop it directly onto the filmstrip, it appears as a green box behind the entire filmstrip, serving as background music.

only because iMovie doesn't display an empty place for them. (As with previous versions, the audio that accompanies the video is embedded in the video clips; iMovie hasn't actually removed any audio.)

Somewhat confusing, though, is the distinction that iMovie makes between background music and other audio. When you drag a song from the Music And Sound Effects Browser (press **c-1** or click on the musical-note icon in the middle right to view it) to an area of the Project Browser other than the filmstrip itself, the song appears as a green box behind the video. When you play the movie, the music plays in the background, unanchored

to any particular bit of the video footage (see the screenshot "Background music"). If, however, you drag an audio file and drop it onto a portion of the filmstrip, the audio appears as a green horizontal bar below the video and remains locked to that footage as you edit.

If you were working in iMovie HD 6, those would be the only two audio tracks you could effectively work with. In iMovie '08, however, you can keep adding audio to the filmstrip to create as many overlapping audio tracks as you can tolerate before your ears start to ring. (iMovie HD can technically overlap audio clips, but it crams them all onto the two tracks, making them

hard to manage — and you can still only work with two tracks at a time.)

Extract audio clips. It can be helpful to pull the audio out of a video clip to edit it separately, or to use it as background audio for a different video clip. Although iMovie '08 can do these things, the process is rather unintuitive.

In the Project Browser, click and drag to select a range of frames from which you want to extract audio. Control-click (or right-click) on the selection and choose Reveal In Event Browser from the contextual menu that appears. You'll then see those frames selected in grey in the Event Browser at the bottom of the screen. (Unlike iMovie HD, iMovie '08 adds only a copy of the clip to the movie — the source footage remains in the Event Library.)

Hold down c-shift and drag the selection from the Event Browser to the filmstrip in the Project Browser. Instead of inserting the selected video (which would duplicate the video already in the project), this action inserts just the audio portion of the clip as an audio track below the filmstrip. To mute the video's embedded audio track, click on the Audio Adjustments button in the clip's icon (it looks like a small speaker) and set the Volume slider to zero. You can then edit the video and audio independently.

Trim smarter. The signature new feature in the original iMovie HD was Direct Trimming: To edit the length of a clip, all you had to do was click on its start or end and then drag to hide or reveal the frames you wanted to edit. You no longer needed to splice and dice your clips in order to alter their length.

The initial version of iMovie '08 abandoned Direct Trimming, offering a trio of options in its place. You could select a range of frames and trim away the excess; open the clip in a special trimmer mode; or click on a

button to slice off a second of footage. Apple's iMovie '08 7.1 update brings a more sensible approach to trimming.

In iMovie's preferences, you can now enable the Show Fine Tuning Buttons option; clicking on a button displays an orange border that lets you trim in one-frame increments up to one second in length.

Or you can hold down c-option and position the cursor over the edge of the clip to display the Fine Tuning border.

A third method is to hold down the option key and position the cursor at the edge of a clip, and then press the left- or right-arrow key repeatedly to trim in one-frame increments.

Resurrect Magic iMovie. The Magic iMovie feature in iMovie HD 6 was a great way to throw together a bunch of footage that didn't require much editing but needed a little polish, or that you wanted to use as a jumping-off point for your edits. Magic iMovie may have vanished in iMovie '08, but most of its capabilities are still there.

After connecting a camcorder to your Mac, go to the Camera Import window (⌘-I) and set the mode switch to Automatic. When you click on the Import button, iMovie rewinds the tape in your camcorder and captures all the footage; for tapeless camcorders, iMovie imports the entire contents of the camera's memory.

If you want iMovie to apply transitions between all the clips, go to the Project Properties window (File: Project Properties or ⌘-J). In the Transitions section, select Add Automatically, choose a transition type from the pop-up menu, and use the Transition Duration slider to set the lengths. Click on OK.

iMovie will then ask whether you want the transitions to overlap existing visible footage (which was iMovie HD behaviour) or to use hidden trimmed footage. When you click on OK, iMov

adds the transitions — and since iMovie '08 doesn't need to render them, they're ready immediately.

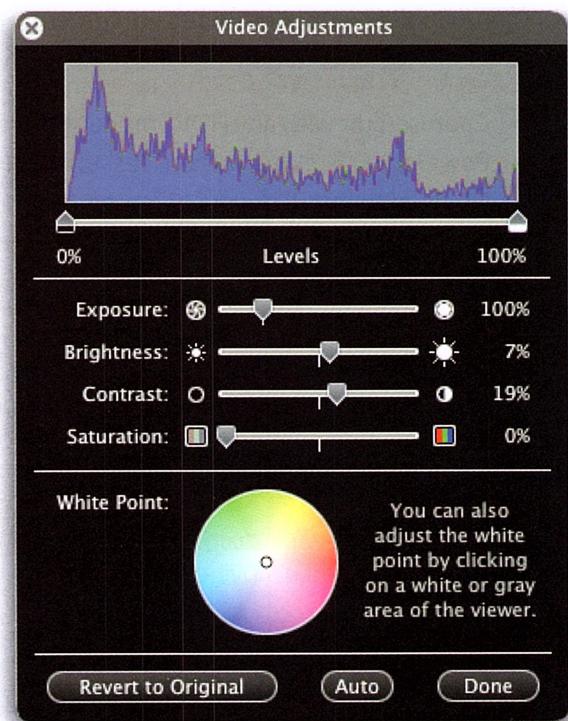
Make DVD chapter markers.

The most surprising omission in iMovie '08 is that it doesn't offer a way to set markers, which iDVD can use to create chapters within your movie. (Perhaps this omission is not so surprising, considering Apple's current lack of interest in the DVD format).

The workaround is to take a side trip through either GarageBand (the more straightforward option) or iMovie HD 6 (which offers more control over marker placement). In iMovie '08, edit your movie to the point where you're ready to send it to iDVD. Then share it via the Media Browser (Share: Media Browser) at the Large size, making it available to other iLife programs.

If you want to use GarageBand, launch it and select Create A New Music Project. Go to the Movies tab in GarageBand's Media Browser, select your iMovie project, and drag the large version to GarageBand's main work area. Next, position the playhead

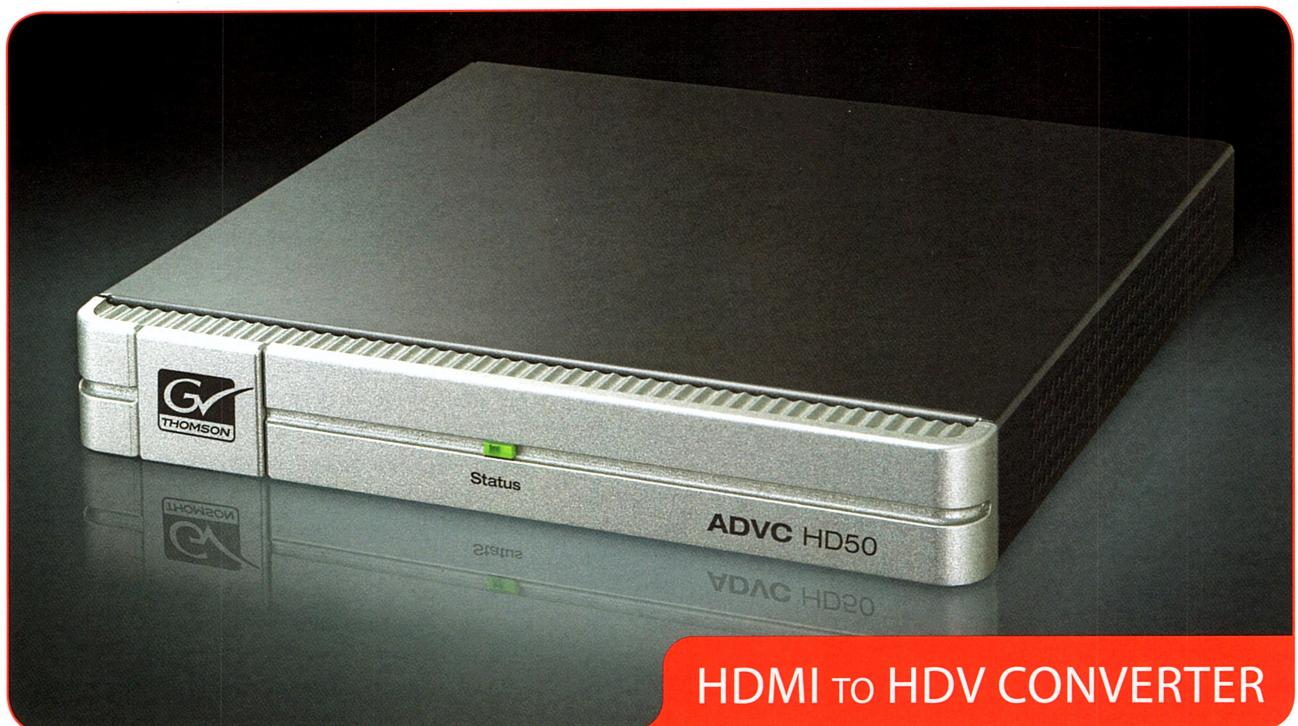
Video adjustments,
Convert a video to
black and white by
setting the saturation
to zero.



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at a spot where you want a chapter marker to appear, and press the P key to add a marker (or choose Edit: Add Marker). Create a marker for each remaining chapter, and then name the chapters if you want something more descriptive than Chapter 1, Chapter 2, and so on. When you're done, choose Share: Send Movie To iDVD to create a new iDVD project for the movie.

If you prefer to use iMovie HD 6 to create markers, then, in iMovie '08, choose Share: Export Movie and select the Large setting. You can import the resulting movie file into iMovie HD 6, where you can add and name iDVD chapter markers, and then send the movie to iDVD.

Apply (a few) effects. iMovie '08 dramatically scales back the num-

ber of options available for applying titles and transitions, and completely removes the effects (as well as support for third-party plug-ins). However, a few things that iMovie HD 6 included as effects now show up as video adjustments.

For example, although there's no one-click option for making your video black and white, draining the colour achieves the same result, and is almost as easy. Click on the Adjust Video button to bring up the floating Video Adjustments window, and select a clip to adjust. Then drag the Saturation slider left, to zero percent (see the screenshot "Video adjustments").

In the same window, you can tweak the colours with more flexibility than the Adjust Colors effect of old

allowed, even adjusting the image's white point to compensate for colour cast. (Or you can go crazy with the sliders and create your own pop art.)

Look toward the future. The dramatic changes in iMovie '08 threw a lot of people for a loop, leading to some serious head-scratching. The program is still missing plenty of features, such as better volume control and a way to adjust a clip's speed (it's hard to believe a slow-motion capability didn't make the cut). But iMovie '08 isn't as hobbled as it first appeared, which bodes well for future versions. And if you find its limitations too restrictive, you can use iMovie HD 6 instead — at least until it stops working, since Apple has given up on supporting it. — Jeff Carlson

iMovie '08's new tricks

iMovie '08 has a number of new features that older versions required third-party plug-ins or work-arounds to accomplish. Here are a few.

Crop and rotate clips. Have you ever inadvertently turned your camcorder sideways like a still camera to record a tall object like a building or waterfall? On video, that footage shows up at a 90-degree angle, looking as if you were knocked over when you shot it.

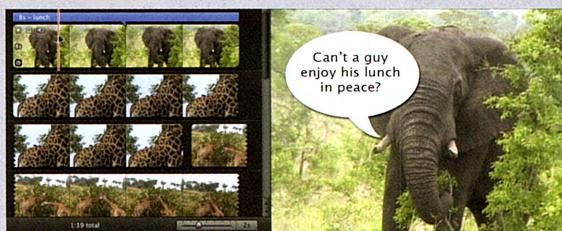
iMovie '08 can put you back on your feet by rotating the footage to the proper orientation, although the process is not as simple as rotating a still-camera image. Select the clip you want to rotate, and click on the crop button that appears in the upper right corner of the clip; or click on iMovie's Crop button on the toolbar and then select the clip. In the Viewer window, click on one of the rotate buttons to tilt the footage in 90-degree increments. Unless you want the image to appear with black bars along the sides because of the incorrect aspect ratio, click on the Crop button and specify which portion of the clip to make visible.

The Crop button also lets you zoom in on any portion of your video (for instance, to cut out distracting material at the edges). The final image quality will depend on the resolution of your video, however, and will always be somewhat worse than what you started with — so try to shoot what you'll want in the end.

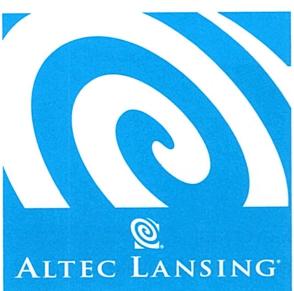
Add a photo as an overlay or mask. When you add a still photo to a movie, it normally appears in the filmstrip mixed in with your video clips. However, you can also overlay a photo on video without slicing up the video clip to insert the photo.

Drag an image from the Photos Browser, but instead of dropping it between video clips in the filmstrip, drag it directly onto a clip. The clip will turn blue and highlight the beginning, the end, or the entire clip, depending on where the cursor is. When you release the mouse button, the photo appears as a blue bar above the filmstrip (the same representation as for a title).

To try out this feature, create a picture in your favourite image editor with areas set to transparent, and save it in a format such as PNG that retains the transparency. For example, you could create a thought balloon on a transparent background (see the screenshot "Overlay"). When you add the picture to your movie by dragging it onto a clip, it will retain the transparency, revealing only the thought bubble.



Overlay. You can import an image containing a transparent background and overlay it on existing footage — to create a speech bubble, for example.

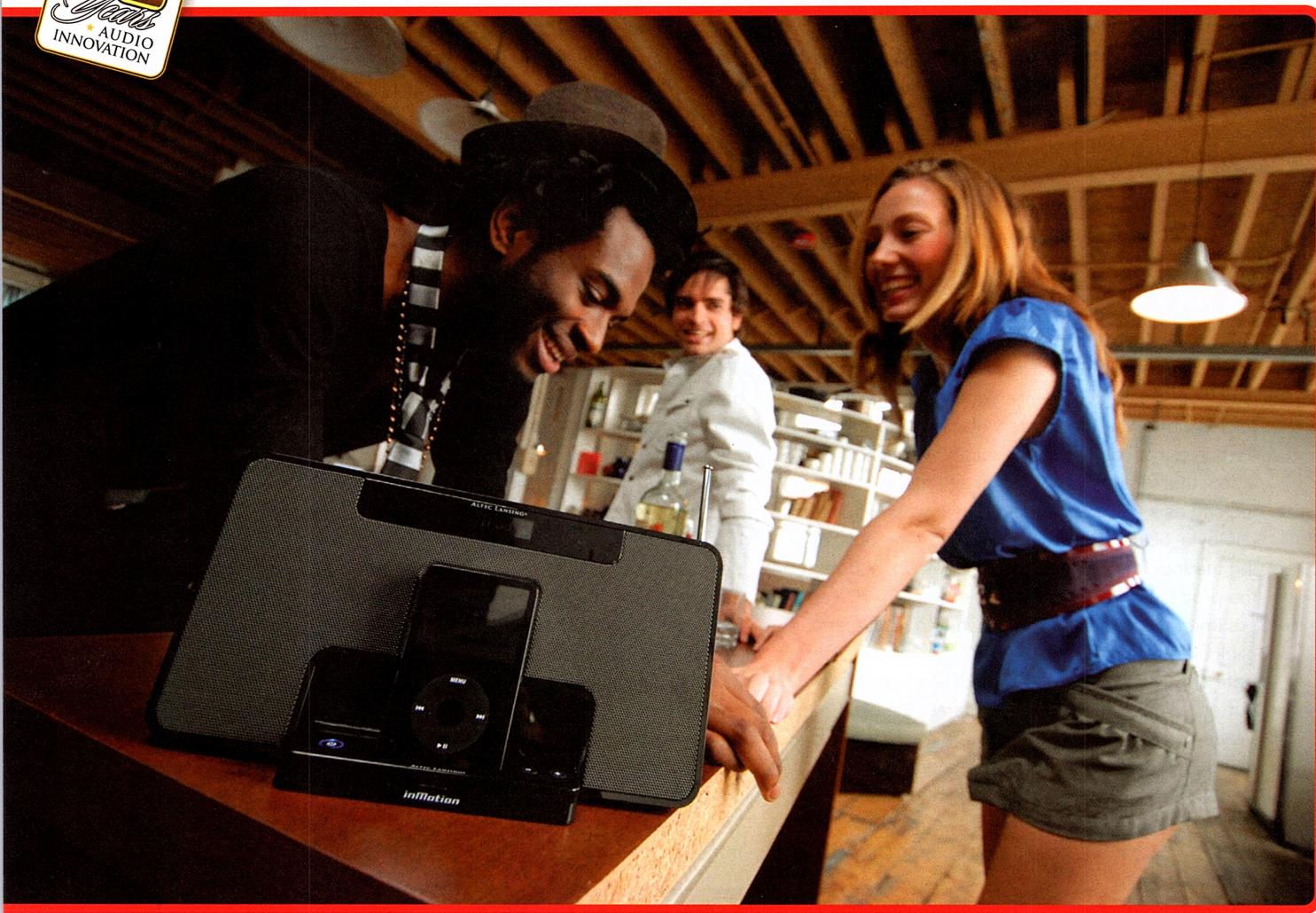


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Mail versus GMail and Virgin

STM Query
of the month

Hotlinks

www.macworld.com.au/forums/index.php?showtopic=201

See more of this discussion online

I have a landline connection through AAPT; more recently, we subscribed to Virgin Broadband (and use the Virgin broadband modem) and more recently still, we opened a subscription to Google; each has its own mail application; and using them directly as a mail application works satisfactorily — though I don't like using these applications.

I very much prefer using Apple's Mail (as I have done with total satisfaction for a very long time). Both Virgin and Google allow the use of Mail as a client application — and provide instructions about how to configure the Mail accounts to implement this. However, using Mail through either Virgin Broadband or Google is a lopsided affair. It picks up mail addressed to me through either of these providers (and, for reasons I cannot fathom, it also picks up mail through my AAPT address wirelessly — even though I have not connected to the landline!).

However, I cannot send mail out. In the case of Virgin Broadband, the error message waffles on about passwords and things, while GMail always reports: "The sender address ... was rejected by the server smtp.googlemail.com". Connection Doctor provides an odd report: it generally reports that the POP port cannot provide access, though "connection to [smtp] server succeeded, no login required". I have tried different port numbers (including 587, 995 as mentioned by Google) as listed in various places — none allow access. Usernames and pass-

words must be accurately installed in Preferences, I assume, given that I can get my mail in.

As you might know, one cannot simply get in touch with these providers for advice — Google's "Help" consists of postings by thousands of frustrated users lodging their problems, presumably in the forlorn hope that another user will see it and provide advice. I was patient enough to get through, by phone, to Virgin's Help Desk in the early days to wade through the problem-laden process of setting up the Virgin account in the first place, but I couldn't face it again when this smtp problem with Mail as a client emerged.

*Chris Cooper
Hallett Cove, SA*

The issue of spaces in settings seems especially relevant to mail settings — it seems to be the place users most commonly have untoward spaces in there somewhere (usually at the end of the setting field in question) — if you use the tab key to cycle through the fields, then re-enter each field in turn, you will be replacing the whole contents of the field/s, spaces and all.

SMTP is a pain. And it's a pain because of SPAMmers. While you're connected to Virgin, the AAPT SMTP server shouldn't allow you to connect without authentication (if it uses authentication) and vice versa. This stops SPAMmers from using the SMTP servers when they're not customers. Unauthenticated SMTP servers should only allow access from computers connected to the same network.

When I used the Google SMTP server in the past, I found it annoy-

ing that it changed the From address to the Google account, even if I was using one of my other addresses for that particular e-mail. Maybe they've changed that behaviour now — I'd be interested to hear.

If you have an authenticated SMTP server for any of your accounts which works from AAPT and Virgin, I'd use it for all your accounts. That server should work no matter how you connect to the internet — at friends' homes or colleagues offices, wired or wireless (unless the provider at that location blocks port 25).

It would still be handy to get the other SMTP servers working, for those times when port 25 is blocked. Here's a screenshot of my Google SMTP settings (see screenshot).

For Virgin, I would double-check the entry of the username and password for that SMTP server.

Once they're all working, you can still set all three accounts to use the AAPT server (if it's authenticated), then if there is a problem using that server from a location, Mail will prompt you to send the message using one of the others. Personally, I'd try Virgin next (as it probably doesn't change the sending address) then GMail.

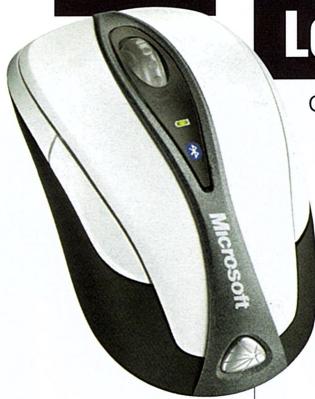
As far as the POP vs IMAP death-match goes, I use POP, but I don't use my GMail address for much except for a low-volume Google Alert and occasional testing, so I'll defer to the experiences of more seasoned GMail users.

— Sean McNamara





**Microsoft
Reader tip**



Get Tiger's sidebar icons in Leopard

One common complaint regarding Leopard is that the icons on the Movies, Music and Pictures folders are difficult to see. There is an easy solution: add the folders to the Finder's sidebar.

Open a Finder window.

In the sidebar, click on your home folder (the icon that looks like a house).

Hold down the ⌘ key and click on the Movies, Music and Pictures folders. From the File menu, select Add to Sidebar. The folders will now appear in the sidebar with distinct and full colour icons.

mickdevlin

Via forums

Each month, Microsoft gives a Bluetooth Notebook Mouse 5000 valued at \$70 to the Australian Macworld reader who submits (via e-mail or the web site) the best and most useful undocumented tip.

Enjoy wireless freedom with the Bluetooth Notebook Mouse 5000 – no transceiver to connect or lose! Keep USB ports free for other devices, and take it with you in a convenient carrying case.

Microsoft's high-definition laser technology means the mouse is more responsive, more precise and tracks more smoothly than standard laser mouses. It also features a battery indicator light and an on/off switch to conserve power when it's not in use. The ergonomically-designed Bluetooth Notebook Mouse 5000 features four fully-configurable buttons and a scroll wheel.

E-mail your tip with the subject header "Help reader tip", including your full name, address and phone number, to matthew.powell@niche.com.au or use the "Submit a tip" button on the Help section of www.macworld.com.au. All reader tips become the sole property of Niche Media.

Stop unwanted Word startups

Whenever I restart my Mac, Microsoft Word application opens up (this is the previous version of Office for Mac, not the latest one).

Adamv

Via forums

It sounds like the Word application has been placed into your Startup Items folder. The quickest way to check this is to go to System Preferences and select Accounts — there you will see Login Items. If Microsoft word is in the list you can either untick it, or simply press the minus (-) key and remove it all together (this may require you to press the small padlock picture and enter your password). — TLCaus (Forum user)

It may also be that a Word document has found its way into your Startup Items folder.

— Sean McNamara

Hotlinks

www.pozytron.com/?acidsearch
haoli.dnsalias.com/Saft/index.html
Alternative searches for Safari

Change the default search engine in Safari

I've just swapped to using a Mac from the dark side, and am using Safari as my web browser. It has a better look and feel than Firefox, and I'm not going anywhere near Internet Explorer again if I can help it. But there's one thing that bugs me. With other web browsers I can set my own default search engine, usually www.google.com.

au as it gives more relevant results, and I then have the option of quickly filtering the results. It looks like all I can do with Safari is use Google's US site or Yahoo! I'd like to be able to set the default search engine to whatever I like. Is there an easy way to do this?

Pato,

Via forums

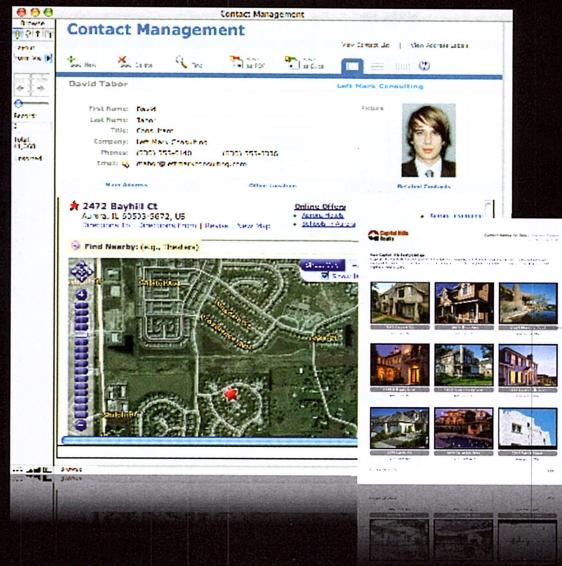
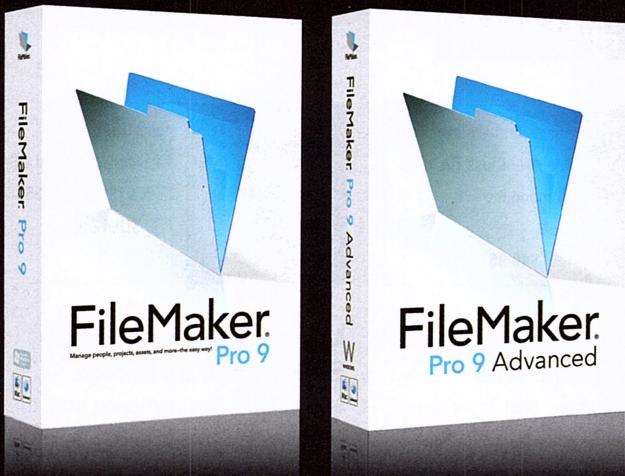
If you want to do a little bit of plug-in hacking, you can use AcidSearch or Saft. The main reason I call it hacking is that they use InputManagers, which some people don't like.

Saft looks like it has quite a strange shareware model, I think AcidSearch may be easier to use just from that point of view.

— Sean McNamara

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5. **New! Connect to External SQL Data Sources** lets you integrate live data from Microsoft® SQL Server, Oracle and MySQL with your FileMaker Pro data.*

6. **New! Scripting Tools** put you in control with script folders and script copy and paste.
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* Third-party drivers required.

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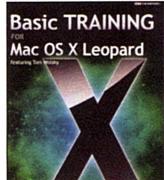
Keith White
has been a Mac
addict since 1984
and can't fathom
why anyone isn't.

Open up

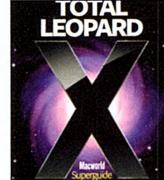
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Mac OS X Leopard Edition — *Beyond the Manual* by Scott Meyers & Mike Lee

Meyers & Mike Lee cutely reminds you on the cover "the manual's not missing — you're beyond it".

The first of eight parts acquaints you with the Leopard environment and file system, while the second covers system maintenance and security, system preferences and adding peripherals. Part Three looks in detail at the internet capabilities of Leopard before an overview of the major apps, including iLife, iWork and .Mac in Part Four. Part Five leads you into Darwin, the Unix underpinning behind the glossy Aqua interface.

After a thorough grounding in Darwin basics you get shell scripting, Perl, Python and Ruby. Part Six covers networking from simple file sharing to accessing remote servers or even running an Apache web server. Part Seven moves from getting Apple-Script and Automator to do the boring housework for you all the way through to Apple's Xcode development tools and working with your Mac's Objective-C programming language. The last section covers working with non-Mac environments as well as running Windows on your Mac.

True to its promise, *Beyond the Manual* introduces you to "all the powerful features, both obvious and not so obvious" that Leopard has to offer.

Basic Training for Mac OS X Leopard

is a DVD aimed mainly at newbies, switchers and Tiger deserters. Final Cut guru Tom Wolfsky leads you in his bright, avuncular way through the main features. The program has its own proprietary interface, which you access by double clicking the Leopard.app which appears when you insert the disk. This brings up a translucent blue interactive menu bar, which sits to the left of the display screen area. This is QuickTime-like in appearance but unfortunately doesn't have the spacebar pause feature and smooth scrubbing which are must-haves for QT tramps.

In each of the 14 sections Uncle Tom does a quick intro either to camera or by voiceover and then the rest is show and tell by Mac screen capture. And get to love those thundering drums that kick off each chapter screen as it flies in, à la Time Machine! Let Tom guide you through the Desktop and the Dock and into the Apple Menu where he focuses on setting System Preferences. In Applications he touches briefly on Address Book, Dictionary, Front Row and Font Book before showing you how to set up and use Time Machine.

Spaces, Mail and iCal follow before he creates a small iPhoto album remotely on his buddy's computer. Because he can. A tour through the new features of Safari is next and then the enhancements to Preview and the DVD Player. A quick tour of iTunes and then off to Boot Camp to finish.

Great production values and amiable instruction. Ideal for beginners.

Macworld Total Leopard Superguide

is a 92-page \$US12.95 ebook compiled from the combined talents of luminaries from the US *Macworld* team and the folk at *Take Control* ...

Begin with installation options and fixing common upgrade problems before a 24-page guide through the best of what's new and what's changed in Leopard. The find files section takes you from basic searches through to keywords and Boolean operators in Spotlight and then to using the Finder's tools for really complex searches. The web section covers the new features in Safari 3 and shows you how to better manage bookmarks, RSS feeds, downloads and web searches. Take the boredom out of repetitive tasks with Automator, learn Leopard's improved file-sharing options and share your screen from afar. Troubleshooting helps you with freezes, crashes and other delinquent behaviour as well as teaching you about Time Machine and Leopard's new Firewall tools. To finish off, there's a bevy of third party tools to tweak your system, smooth your web work, streamline your clutter and move your files with ease across a range of media formats.

The layout is more *Macworld* than *Take Control* ... with an attractive two-column format, abundant images and stylish design, but with plenty of the hyperlinks that *Take Control* ... titles use so well.

Definitely worth a look. Download a 22-page sample to see if it suits. ↗

Hotlinks

on2dvd.com.au

Australian distributor of Basic Training for Mac OS X Leopard
emperor.tidbits.com/webx/TakeControl/mw-total-leopard.html
All about Leopard Superguide

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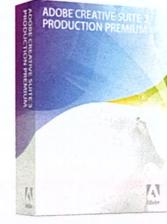


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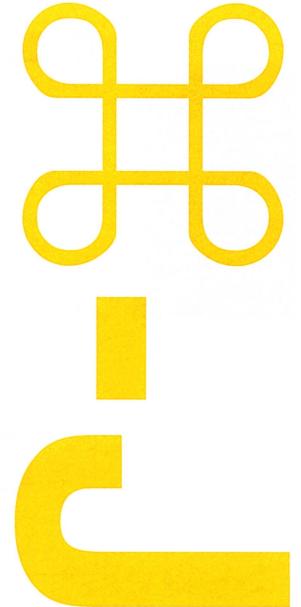
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AMW lab: A3+ printers

The mothers of all printers

Printers capable of producing A3+ prints are never going to be compact. They need to be at least as big as the 13x19-inch paper you can feed into them, and you still need room for the array of ink tanks and print heads and the electronic smarts to make them work their magic. And, indeed, the resulting prints are the closest thing to magic you're likely to produce from your Macintosh. AMW lab looked at three printers capable of producing A3+ prints, one each from the veteran inkjet vendors Canon, Epson and HP, and they are all very large and very heavy.

The payback for their massive desktop real estate demands is the stunning output, and the way they can transform a reasonably nice photo into a glorious breathtaking masterpiece. Of course, if you happen to have a seriously good image to start with, the results are even more breathtaking.

Quality doesn't come cheap. Their size is also matched by their price, which ranges from \$1099 to \$1499. Although all three printers can handle every size of paper from postcard prints up to their maximum A3+, you would need to be regularly printing at the large end of the scale to justify the purchase. A sheet of A3+ paper costs anywhere from \$7.50 to \$10, and these printers hose ink onto the paper at an alarming rate, adding further to the cost of production. However, most photo labs ask upwards of \$25 for a print this size, and the best-case scenario would return a saving of around \$15, so you'd need to print more than 100 such prints to break even on your purchase. That also means you would need

an awful lot of wall space to display the fruits of your endeavours. More likely you would be in the business of selling the prints, or require them in your line of business.

For that reason, the Epson Stylus Photo R1900 can be fed with a roll of A3+ paper for continuous printing of multiple images, as well as banner prints, which you later cut into separate prints. This saves constantly restocking the paper tray and is also a more economical way to purchase the media. Both the Epson and the Canon PIXMA Pro9500 have relatively small sheet feed trays sticking up vertically from the back of the printer, so the Epson's roll sheet option would appeal to anyone printing in volume. The HP Prosmart Pro B1900 has a horizontal covered tray under the printer, which allows the paper to lie flat – a good feature for those who print less frequently and don't want the paper to bend or gather dust between runs.

That said, the HP takes the paper in and curls it around to produce the print, which means it can't use the tray for heavy matte and art papers. They must be fed individually into the printer when prompted by the miniature electronic instruction screen.

All three printer vendors claim their colour prints will last 100 years and their black and white prints 200 years, but AMW lab didn't verify the claims – check back in the far distant future for those results. Of course, all three advise storing the prints out of direct sunlight, which applies equally to any print produced by any process. But at least the rapid fading inkjet prints of the past have been banished by these latest inks and papers.

View your options, make your choices. Australian Macworld puts latest-release hardware and software through its paces.

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bit slow
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Canon 02 9805 2000
Ian Yates
www.canon.com.au



STYLUS PHOTO R1900

Large-format inkjet printer
4.5
Roll paper feed
Uses lots of gloss optimiser
\$1099
Epson 02 8899 3666
Ian Yates
www.epson.com.au



PHOTOSMART PRO B9100

Large-format inkjet printer
4.5
Covered paper tray
Single sheet feed with heavy papers
\$1499
HP 1300 304 889
Ian Yates
www.hp.com.au



Printing processes. The Epson and HP printers use eight separate ink tanks, and the Canon boasts ten tanks. The vendors claim this allows them to more accurately produce the colours requested by your Macintosh, and indeed the colours did appear subjectively to be the most natural-looking of any AMW lab has seen from any printer previously. The multi-tank philosophy also means you need quite a few spare cartridges on hand, because the actual colour use closely matches the images you are printing. You might find you are almost out of one of the blue shades, but still be able to run off a few sunset images before the printer stops and demands a refill.

The Epson uses an ink called "gloss optimiser" which it applies to seal the other colours as they are printed, and also maintains the finish on white areas of the print where other inks may not have even touched the paper. That means you get through this cartridge a lot faster than any of the true colours. For this reason, Epson packages two gloss optimiser cartridges in the replacement carton, rather than the single cartridges used elsewhere. However, after our tests we'd like to see three cartridges of gloss optimiser supplied as a bundle, since we still had half tanks of several colours remaining after all the optimiser had been used up.

We tried various types of paper, ranging from standard glossy and semi-gloss, through to matte and art paper and some which looked like paper maché. We weren't very impressed with the results of printing colour images onto the arty paper stocks from any of the printers – the prints didn't look like art, they just looked like flat boring photographs. However, when we used Photoshop to make the images black and white, and added filters such as charcoal and crayon, the resulting prints started to look considerably more arty, and the grey-black ink tanks naturally took a hammering.

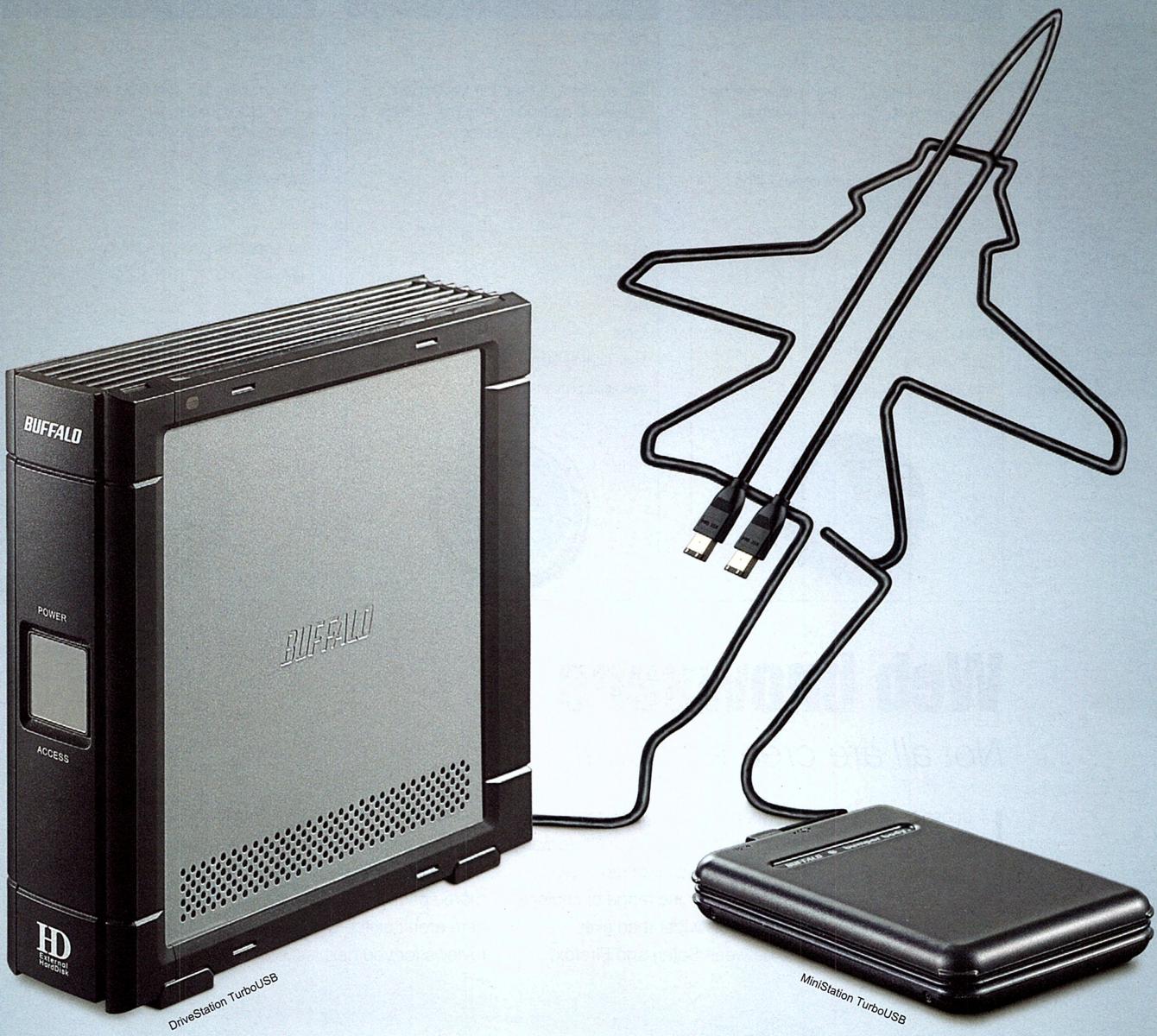
All three of these behemoths can also print directly onto suitable CD/DVD blanks, but the inclusion of this feature on this type of printer would seem to be for completeness, since it would be serious overkill to purchase such a beast solely to make nice-looking CDs. Still, in a professional printing situation, it would save you having to have another printer around just to cover that situation, and the 100-year duration of the images would easily outlast the availability of anything with which to play CDs and DVDs.

In comparison. When it comes to image quality there are no duds in this pack. Subjectively, the Epson produced the most natural prints with the fewest tweaks to the image on screen, but it didn't require any serious Photoshop skills to match the results on the HP and the Canon. In fact, all three were more than capable of producing stunning prints directly from iPhoto, with judicious application of the Enhance button, and the occasional use of the brightness, contrast and shadow sliders. We doubt many users of this level of printer would use iPhoto as their primary image tool, but it's nice to know you can still get a very good result without holding a PhD in Photoshop.

Australian Macworld's buying advice. The image quality was immeasurably close between these three printers, and their ink consumption was almost identical. The Canon was a little slower than the other two on the best quality setting, but it was also almost silent. If noise matters, that might sway your choice. But with everything else being almost equal, we'd take the \$300 price difference into account and give the Epson the nod. You'll need that spare cash to feed the thing with ink and paper. ☺



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Type	Web browser
Rating	3 1/2
Pros	Superb implementation of Gecko engine; integrated web, e-mail, HTML editing, and IRC features
Cons	Buggy; outdated, unappealing interface; little or no OS X integration
OS X	10.3, 10.4, 10.5
Processor	Universal
SRP	Free
Publisher	Mozilla Foundation
Reviewer	Nathan Alderman
Hot links	www.seamonkey-project.org



SEAMONKEY 1.1.8	
Type	Web browser
Rating	3 1/2
Pros	Superb implementation of Gecko engine; integrated web, e-mail, HTML editing, and IRC features
Cons	Buggy; outdated, unappealing interface; little or no OS X integration
OS X	10.3, 10.4, 10.5
Processor	Universal
SRP	Free
Publisher	Mozilla Foundation
Reviewer	Nathan Alderman
Hot links	www.seamonkey-project.org

SAFARI 3.0.4	
Type	Web browser
Rating	3 1/2
Pros	Fast; excellent integration with .Mac and other Mac applications; intuitive and streamlined interface; fully compliant with web standards
Cons	Lacks customisation
OS X	10.4, 10.5
Processor	Universal
SRP	Free
Publisher	Apple
Reviewer	Jason Cranford Teague
Hot links	www.apple.com/safari



OMNIWEB 5.6	
Type	Web browser
Rating	3 1/2
Pros	Shows thumbnails of open pages; remembers open tabs and windows; stores workspaces; checks bookmarks for changes; site-specific filtering and preferences; HTML editing capabilities
Cons	Weak RSS support
OS X	10.3, 10.4
Processor	Universal
SRP	\$US15
Publisher	The Omni Group
Reviewer	Joe Kissell
Hot links	www.omnigroup.com



Web browsers

Not all are created equal

IT doesn't seem that long ago, really, that Mac users had a fairly limited choice of web browsers: Netscape Navigator or Microsoft Internet Explorer. Now neither of those exists (on the Mac at least) but, paradoxically, the range of choices available to Mac-using web surfers is wider than ever.

If you think your choice is between Safari and Firefox,

have we got a surprise for you — there are at least half a dozen other browsers out there, some of them designed as mainstream competitors to the Big Two, others with a more specialised audience in mind. The six browsers listed here aren't all there is, either — we'll have more browser reviews for you next issue.



SeaMonkey 1.1.8

Multi-purpose suite mires modern engine in aging interface

SEAMONKEY 1.1.8, the Mozilla Foundation's all-in-one internet application, combines browsing, e-mail, HTML editing, and IRC chat. The project traces its lineage to the classic Netscape Communicator suite — but unfortunately, those roots show a little too clearly.

SeaMonkey's browser is by far its best component, boasting the most accurate rendering of any Gecko-based browser I tested. It flawlessly displayed tricky

code that foiled its siblings, including all the browser-busting examples at CSS Edge. The worst glitch I saw in my testing involved some slight flickering in the QuickLook windows at Gap.com. On average, SeaMonkey also rendered pages slightly faster than Firefox. It even offers drag-and-drop tabs, though it can't open multiple tabs from a folder of bookmarks.

SeaMonkey's mail program borrows code from Mozilla's Thunderbird, including junk-mail filtering. Send-

DEVONAGENT 2.3

Web browser
Universal
\$US50
Devon Technologies
Joe Kissell
www.devonthink.com



FIREFOX 2.0

Web browser
Universal
Free
Mozilla Foundation
Nathan Alderman
www.getfirefox.com



CAMINO 1.5

Web browser
Universal
Free
Mozilla Foundation
Nathan Alderman
www.mozilla.org



ing and receiving messages worked fine for the mail account provided by my ISP, but SeaMonkey wouldn't accept the SMTP data necessary to work with Gmail. SeaMonkey's mail has no OS X integration, relying on its own address book instead of OS X's built-in Address Book. And if you want to import mail into SeaMonkey from another application, you're limited to Outlook, Outlook Express, or Eudora.

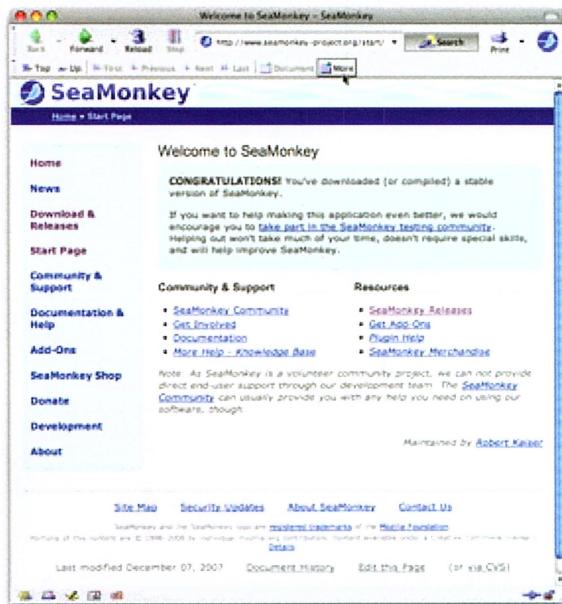
The application's Composer HTML-editing module for writing web pages seems similarly archaic. A Layers button offers limited support for some aspects of CSS style and positioning, but if you want to edit CSS stylesheets, you'll have to code them by hand. ChatZilla, the included Internet Relay Chat client, handles IRC chats well, but it's also available as an add-on for Firefox.

SeaMonkey's two default themes regrettably imitate browsers five to ten years behind the times. In the resulting grey, boxy confines, even its excellent browser feels like a chore to use. Mozilla's site offers a few other themes, but most wouldn't install, due to problems with their installation scripts. Several add-ons for SeaMonkey installed successfully, but none seemed to work, even after the program restarted.

Instead of co-operating in a clean, one-window interface, each SeaMonkey tool opens in a separate window. The Preferences pane is a dense mess of hierarchical menus, and the Help window is oddly buggy. You can't open Preferences while the Help window is open, and attempts to click on the browser window behind it caused the browser to snap to the Help window's posi-

tion – or, in some cases, partly vanish off the top of the screen.

Australian Macworld's buying advice. SeaMonkey's project co-ordinator says that the program's volunteer coders are working on a host of improvements for version 2, scheduled for release later this year. Until those improvements materialise, SeaMonkey 1.1.8 feels like a great browser saddled with so-so add-ons, and trapped beneath an oppressive interface. ■



A complicated.
outdated interface
makes SeaMonkey
feel like a bad trip
back in time.



Safari 3.0.4

Solid, streamlined browser adds new powers in latest version

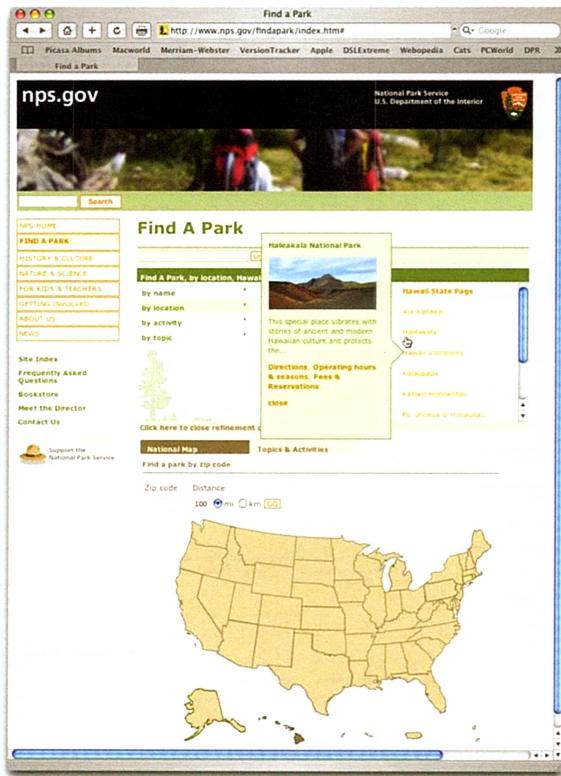
INCREASINGLY, web browsers have become the conduit through which we interact with the world around us. It's not just about reading web pages any more – browsers now act as multi-functional tools for watching video, listening to audio, and chatting with our friends. Because of these greater demands, browsers are not only becoming more sophisticated but also more complex.

In this increasingly demanding atmosphere, Apple's Safari 3.0.4 strikes an excellent balance between the need for increased functionality and the need to add new functions.

The best browsers support the current web standards for HTML, CSS, and JavaScript (the technologies that make web pages), so that pages load consistently regardless of your chosen technology. Apple constantly releases Safari updates so that the browser always has the latest features, including some cutting-edge web standards that haven't been officially released.

Safari already displays the toughest web pages like greased lightning. Add to that its intuitive interface, with tabs and an easy-to-use bookmarking system, as well as seamless integration with OS X's built-in Address Book

Safari keeps its interface clean and lean so that you can focus on the Web page.



so that URLs stored in address cards are in an easy to use drop-down menu. Subscribers to the .Mac service enjoy even more functionality, thanks to a feature that lets them keep bookmarks in sync among multiple computers.

Safari 3 adds to this solid foundation by refining existing features and adding new functionality that enhances how you use the web. Refinements include the browser's new inline searching, which highlights all matching search terms as you type, and new PDF controls, which allow you to display and control this popular document format directly in the browser window without having to open a new application.

Safari's most striking new feature is Web Clip, an OS X 10.5-only addition. Web Clip allows you to select part of a web page and instantly turn it into a Dashboard widget. For example, let's say your favourite organisation has a news headline section on its homepage. With Web Clip, all you have to do is "clip" the news box from that web page by clicking the Web Clip button next to Safari's address field, selecting the relevant section, and clicking on the Add button. Whenever you want to check headlines, all you have to do is switch to Dashboard to see your clipping. This may well be the future of how we interact with the web.

One common complaint I hear about Safari is that the browser lacks customisation beyond basic adjustments such as security, fonts, and which buttons show up in the Toolbar. Unlike Firefox and many other browsers, Safari does not allow users to use third-party add-ons to increase functionality or change the interface appearance, nor does it allow you to specify the default search engine in the toolbar, so you are stuck with Google.

These are fair complaints. Still, browsers that offer more add-ons and customisation are also prone to crashing and interface clutter. Safari's approach seems a fair trade off for simplicity and reliability.

Australian Macworld's buying advice. Mac users who need a streamlined Web browser for simply browsing the Web should use Safari 3. (So should their Windows counterparts, since Safari runs on both platforms.) Safari has all of the features that most Web surfers will ever need, it's extremely fast, and it integrates seamlessly with other Mac applications. However, heavy-duty users like Web designers will likely want to explore alternatives that allow them to enhance the Web development capabilities of their browser with add-ons.



OmniWeb 5.6

Thumbnail tabs make browsing more visual

THE Omni Group's OmniWeb browser is like an enhanced, extra-powerful version of Safari. If you've ever been frustrated by Safari's limited flexibility in areas like controlling security settings and managing bookmarks, you may find just what you're looking for in OmniWeb 5.6.

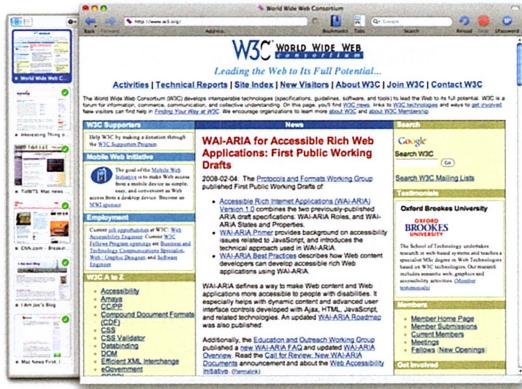
The most visible difference between OmniWeb and most other browsers is its approach to tabbed browsing. Rather than use conventional tabs across the top of the window, OmniWeb puts a list of thumbnails (optionally replaced with page titles) in a drawer on the side of the window. Thumbnails can be easily reordered, dragged to new windows, or deleted. Because you can see the contents of each open browser tab, rather than just its name, navigation requires less mental effort. OmniWeb can automatically save all your open windows and tabs (including their sizes and positions on screen) and restore them when you relaunch the application. In addition, you can manually store your own arbitrary sets of workspaces and recall them later.

OmniWeb gives you extraordinary control over the way each site appears and behaves. For example, on a per-domain basis, you can specify a number of details, including the default text size; whether pop-up windows and various other ads are blocked; and whether or to what extent Java, JavaScript, and cookies may be used. (In most other browsers, preferences such as these apply globally.) In addition, OmniWeb offers built-in HTML editing capabilities, including syntax colouring and on-the-fly reformatting, all of which may be handy for anyone who maintains web sites.

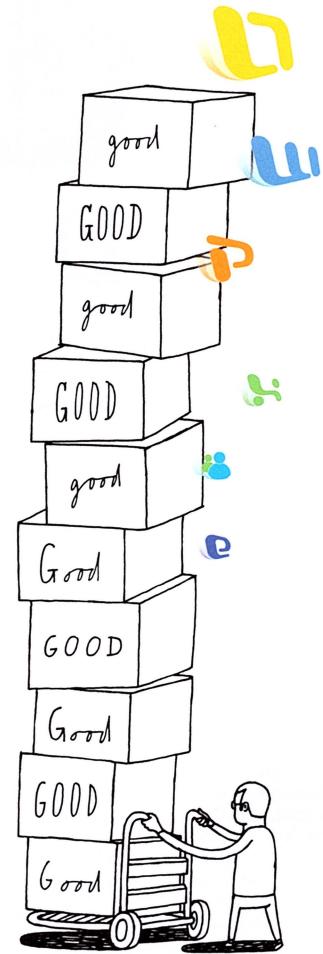
Besides the usual array of bookmark management features, OmniWeb lets you specify how often any page should be checked for changes. You can then see at a glance, by way of a special icon next to any item on the Bookmarks menu, whether anything changed on that page since your last visit.

Like Safari, OmniWeb has a search field built into the toolbar; unlike Safari, you can choose from among several different search engines using a pop-up menu, or add new sites if the built-in choices aren't adequate. On the other hand, OmniWeb's RSS capabilities are modest at best. Article titles appear in a menu, with icons indicating those that are unread, but you can't scan a page full of article summaries; you must go to each article's web page individually to find out what it's about. The developer says expanded RSS capabilities are planned for a future version. (Version 5.7 is currently in beta and available from the company's web site.)

Australian Macworld's buying advice. OmniWeb 5.6 is a solid, capable browser with a thorough range of features and an uncluttered interface. Although Safari can be extended (using unofficial third-party add-ons) to include many of OmniWeb's capabilities, those who prefer a simple, integrated package may well find OmniWeb worth the small investment. ☐



OmniWeb uses dynamic thumbnails of each open web page, rather than tabs, to make navigation easier.



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DevonAgent 2.3

Powerful search engine and browser combo

DEONAGENT is billed as an internet research tool that happens to include a web browser. But you could also think of it as a web browser with advanced research features. Either way, it combines a reasonably full-featured browser with a unique method of searching for information online.

Because DevonAgent uses Apple's WebKit engine, the pages it displays generally appear just as they do in Safari. But DevonAgent offers several additional neat tricks. For example, if a web page is not in your computer's default language, you can click a flag icon in the toolbar to fetch a translation from Google. You can also save workspaces – sets of browser windows and tabs – and restore them with one click. DevonAgent can store the contents of web pages for offline viewing or searching, either in its built-in archive or by sending the pages to DevonThink, its companion organising tool.

DevonAgent takes a novel approach to web searches. First you select (or create) a Search Set, which includes parameters such as the search engines you want to consult and the specific elements you want to look for or exclude. You can create sophisticated searches that include Boolean operators (AND, OR, NOT), proximity

terms (BEFORE, AFTER, NEAR), and other criteria. When the search is finished, DevonAgent displays a relevance-ranked list of terms applicable to your search and summaries of matching pages. You can automatically repeat any search on a schedule to identify new information as it appears online.

All of this thoroughness takes time, however – count on several hours for a fairly detailed query. (And, in my testing, DevonAgent's searches sometimes hung partway through, forcing me to restart them.) This was extremely annoying, as sometimes hours would elapse with no indication of progress. The developer acknowledged this issue, but did not offer a fix.

Although DevonAgent supports tabbed browsing, it offers little flexibility in managing your tabs. It has no built-in support for managing bookmarks; instead, it displays the bookmarks from your selected browser (Safari, Firefox, OmniWeb, or Camino). DevonAgent has no form-filling or password management capabilities, either, though it does support the third-party utility 1Password. It includes a rudimentary RSS reader, but does not indicate which articles are unread, reducing its usefulness. Most bookmarklets (bookmarks consisting of

JavaScript code for performing useful functions with web content) don't work in DevonAgent; the developer says this problem is under investigation. And during testing, I experienced numerous crashes and hangs – particularly when my preferences were set to cache all pages and delete the cache when quitting. According to the developer, at least part of the latter problem is a broken progress indicator, which should be fixed in an upcoming release.

You can construct fabulously complex searches in DevonAgent; the results include a relevance list, a map of connected topics, and page summaries.

The screenshot shows the DevonAgent application window. The title bar reads "Internet (Fast Scan): starlite heat plastic Ward -(camera OR meter...)" and the status bar indicates "126 pages with 8066 KB done". The main interface has three tabs: "Digest", "Pages", and "Log", with "Pages" selected. On the left, there's a sidebar titled "Topics" listing various search terms with small colored squares next to them. The central area displays a network graph where nodes like "Starlite", "Heat", "Plastic", "Ward", and "Material" are interconnected. Below the graph, a summary pane shows a snippet from a page about Starlite, mentioning Ward's hairdressing business and the material's properties. A scroll bar is visible on the right side of the summary pane.

Australian Macworld's buying advice. If your internet research needs go beyond the simplistic results you can get with the likes of Google, you'll find DevonAgent's unique search tools to be invaluable – when they function properly. However, as a web browser, DevonAgent 2.3 is below average in terms of functionality and stability. Stick with Safari or another free browser for standard web surfing, and use DevonAgent only for what it does best. ♦



Firefox 2.0

The multipurpose tool for power browsers

With its ready-for-anything rendering engine and amazing expandability, Firefox 2.0.0.12 is a superb choice for power users who want to do more than simple surfing. It's a polished, professional alternative to Safari.

Firefox's Gecko engine renders standards-compliant HTML, CSS, and JavaScript with barely a hiccup. In my testing, complex pages that gave Safari heartburn – such as the multi-layered interactive menus of azcentral.com's entertainment page – loaded flawlessly in Firefox.

Firefox is also full of nice interface touches, from the easy ways to clear private data to the handy scrollbar that lets you zip through multiple tabs. Even better, that interface is extremely customisable. Firefox supports free, user-created add-ons that extend its capabilities. You'll find hundreds of those add-ons on the Mozilla site, from the popular GreaseMonkey (which lets users add new abilities to existing sites) to add-ons that block malicious scripts, create and edit blog posts, and more.

Though Firefox's default interface is already clean and appealing, you can download themes to personalise its look-and-feel. And while Firefox's built-in search defaults to Google, you can expand it to include every major search engine, along with such popular sites as Flickr and Wikipedia.

Unfortunately, enabling new add-ons requires you to restart the browser. That can be a pain, since Firefox isn't exactly speedy to load. In my testing, Firefox took anywhere from three to eight seconds to fully load, compared to between one and three seconds for Safari. And it's no speed demon after it's launched: Firefox is considerably slower than Safari, taking on average nearly twice as long to load test pages on my iMac G5.

Firefox also struggles with opening multiple tabs. While Safari can smoothly open dozens of new tabs simultaneously, Firefox consistently stalls for several seconds. Its Help menu is also unusually poky – once during my testing, it even crashed the entire program.

Australian Macworld's buying advice. With version 3 currently in beta testing, promising improved rendering, easier bookmarking, and tighter OS X integration,

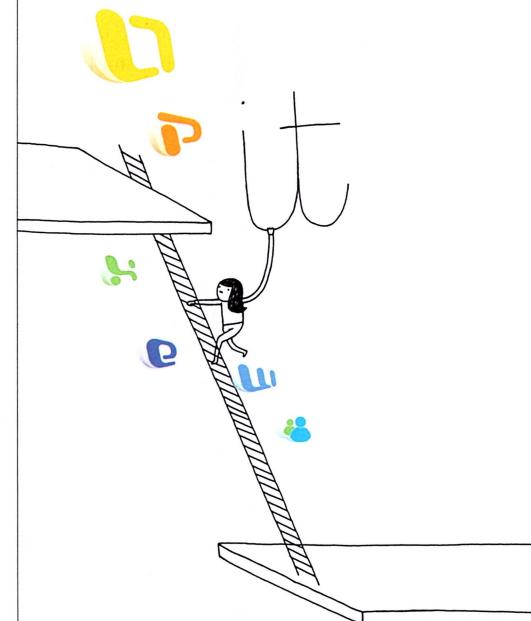
The screenshot shows the Firefox Add-ons Recommended Add-ons page. At the top, there's a search bar and a link to 'Search'. Below that, a section for 'Adblock Plus' by Wladimir Palant is displayed. The description says: 'Ever been annoyed by all those ads and banners on the internet that often take longer to download than everything else on the page? Install Adblock Plus now and get rid of them.' Version 0.7.5.3 is listed as being updated on September 24, 2007. To the right of the description, there are links to 'Leave image ad...', 'Send image', 'Set as Desktop Background', and a 'Get Add-on' button. The bottom of the page shows the Firefox interface with the developer tools open, displaying CSS code for various elements like body, h1, h2, h3, h4, h5, and h6.

Firefox can only get better. Serious web users who don't mind a little extra heft (and the slower performance that seems to entail) should find this browser's flexibility both welcome and invaluable.

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Camino 1.5

A faster, Mac-savvier alternative to Firefox

IF Firefox is the fully loaded 4WD of the browser world, rumbling along laden with bells and whistles, Camino – based on the same rendering engine, but customised specifically for the Mac – is the stylish yet stripped-down sports coupé. It won't give you the plush features or thorough customisation that Firefox offers, but it compensates with speed.

On my iMac G5, Camino 1.5.5 rendered a set of test pages nearly twice as quickly as Firefox did, and in slightly less time than Safari. The application itself didn't load quite as speedily: In my testing, it took between three and seven seconds for Camino to launch, compared to three to eight seconds for Firefox, and one to three for Safari.

For the most part, Camino generally renders pages beautifully, but there are occasional glitches. On YouTube.com, for example, a movie widget that loaded fine on Safari and Firefox appeared as a blank space in Camino. On Gap.com, a "Quick Look" window that opened above a Flash animation flickered, and wouldn't

fully display its top edge. Camino also inherits Firefox's tendency to stall for several seconds when opening many tabs simultaneously.

Although Firefox has a Mac version, Camino is the open-source Mozilla Project's Mac-specific showcase. Its friendly, thoughtfully designed interface runs a close second to Safari's for ease of use. It's got one-click, same-window access to bookmarks, built-in Google search, a customisable toolbar, and integration with OS X's spell checker. Handy "annoyance blocking" options let you prevent sites from resizing your browser, block Flash animations, and limit the number of times an animated GIF will loop after loading. Some users may even prefer Camino's friendly, colourful navigation buttons to Safari's tiny grey boxes.

Unfortunately, unlike Safari and Firefox, Camino doesn't offer a built-in RSS feed reader; it must pass off RSS feeds to another newsreader, which you need to specify. Camino also doesn't support Firefox's array of extensions, themes, and customised search engines.

Nor will it let you drag and drop tabs to reorder them, as Firefox and Safari do. And Camino lacks built-in Help files, linking instead to helpful online documentation.

Australian Macworld's buying advice. If you value speed and superb design above all else, and you don't need Firefox's flexibility or Safari's RSS reader, take Camino 1.5.5 for a test drive. What it lacks in fancy features, it more than makes up in snappy performance and style. ↗

The screenshot shows the Camino 1.5.5 browser interface. At the top, the title bar reads "Camino. Features". Below the title bar is a toolbar with various icons. The main content area displays the "Features" page of the Camino website, which includes a download link for "Camino 1.5.4" in English or Multilingual. Below the download link, there are links for Home, Features, Contribute, Blog, and Help. A sidebar on the left contains sections for "Spell-checking" and "Session Saving". The main content area features a large blue banner with text about new features like the system spell-checker and session saving, and improvements in trademark features like annoyance blocking. A modal window titled "Web Features" is open, showing settings for "Annoyance Blocking" and "Content Control". Under "Annoyance Blocking", there are checkboxes for "Block web advertising", "Block pop-up windows" (which is checked), "Edit Pop-up Exceptions List...", "Prevent sites from changing, moving or resizing windows", and "Content Control". Under "Content Control", there are checkboxes for "Enable JavaScript" (checked), "Enable Java" (checked), "Enable plug-ins" (checked), "Block Flash animations" (unchecked), "JavaScript must be enabled to block Flash", "Scale images to fit within the content area" (checked), and "Play animated images only once" (unchecked). At the bottom of the modal window, there is a note about tab selection and a link to "INTEL-BASED MACS".

Annoyance blocking. Camino's preferences make it easy to zap all sorts of Internet aggravations.

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Canon PowerShot G9

Another purebred in the stable

CANON'S PowerShot "G" line sits squarely on the boundary between the top end of compact digital cameras and low-end digital SLRs, sharing some of the best features of both forms. Six years ago a camera as functional as the G9 cost a touch under \$2000 and required you to carry around separate lenses. At a 2008 ticket price less than half that, the G9 represents pretty solid value for money – not to mention its all-in-one convenience.

For the money you get a sturdy, semi-pro camera, with 12.1 megapixel capture, imaged by a triple mode, optically stabilised 6x optical zoom and viewed on a 7.6 cm LCD screen – plus an optical finder.

As a mark of its lineage you can shoot in RAW format as well as write a simultaneous JPEG image to memory. The maximum image size of 4000x3000 pixels can lead to a high quality 34x25 cm print. Movies can be recorded in 640x480 pixel size at 30 fps – but not in 16:9 widescreen format or resolution.

In typical Canon fashion a bundle of useful software is included on the CD-ROM: the excellent PhotoStitch (for panoramas) and a utility for Windows and Macintosh computers to unpack and convert RAW images.

Exposure control is extensive: choose from auto, Program AE, shutter or aperture priority and manual; there are two custom settings, where you can dial in specific settings for special purposes. Then there is a whole array of scene modes for challenging shots like night scenes, underwater, fireworks and more.

The Face Detect feature identifies people in a shot, then sets focus and exposure to best render the faces, even when they're moving. This feature debuted on the PowerShot G7 and is notably advanced in the G9 incarnation.

For a 12-megapixel camera this one is quick out of the blocks: in just two seconds after power up you can shoot your first shot; follow on shots are about 1-2 seconds apart.

This is a well-corrected lens: at the wide-angle position of the zoom there was a slight amount of barrel distortion – but at the tele end, nothing to report.

Australian Macworld's buying advice. The G9 is a solid, quality performer. The images I pulled with it surpassed many taken with similarly priced dSLRs. The G9 also has a relatively large CCD at 15mm in diagonal, which equates to increased resolution and diminished noise compared to other compact digicams.

Recent Canon, Olympus and Panasonic dSLRs have only ten megapixel capture and cost around two to three times this model. So if you're thinking of making the move to a digital SLR, stop and think for a moment: maybe your future lies in a highly-specced fixed lens digicam. ☺

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MOTOROLA MOTOPURE H12

Bluetooth Headset
★★★
Comfortable, excellent sound quality
none
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Anthony Caruana
www.hellomoto.com/H12

Motorola MotoPURE H12

Clear as a bell

IT wasn't so long ago that only the nerdiest folk would be seen in public wearing a Bluetooth hands-free with their mobile phone. Times have moved on these devices have moved from geek-wear to fashion accessory. The MotoPURE H12 is a great looking product that works well and even uses some industry-first engineering.

The H12 sits comfortably in the ear although you can choose to use an over-the-ear loop as well if it doesn't

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Motorola MotoROKR S9 Headphones and D650 Bluetooth Adaptor

Quite the pair

WE know that your iPod's white headphones identify you as part of society's elite but there are times when those pesky white leads just get in the way. That's where Motorola's D650 Bluetooth Adaptor and S9 Bluu-

sit firmly. It's barely noticeable when worn, as it weighs a mere 12g. Sound quality was excellent with voices clearly heard. There was none of the tinniness often associated with such small speakers and I could hear a discernible level of bass when someone with a deep voice was at the other end of the phone.

Listeners on the other end of the line noted that sound quality was very good. I recorded a message from the H12 to a voicemail service and background noise was barely noticeable. This is because the H12 uses active noise cancellation through its two microphones.

Battery life is rated at 5.5 hours talk and 200 hours of stand-by. The charge LED shines either green, amber or red depending on how much talk time is left. There's a very elegant desktop charging station that uses small magnets to hold the H12 in place while charging – sound familiar? As well as the desktop charger, there's a second charging capsule. If you're using a car charger to deliver some juice to the H12, you won't have to worry about it being knocked about.

Australian Macworld's buying advice. The Motorola MotoPURE H12 headset ticks all the right boxes. It's comfortable, easy to use, has good battery life and delivers excellent sound quality. ☺

ooth Active Headphones come in. With a ten-metre range, this duo lets you keep your iPod safely tucked away in your bag while being able to listen to your favourite tunes.

Setup is simple – connect the D650 to your iPod's Dock connector, hold the power button on the S9 headphones for a few seconds, and the devices are paired and ready to go. There's no need to enter a passkey or anything else. You can also pair a mobile phone as there's a microphone built into the left speaker. I also paired the S9 to a Mac Mini and tested this out with Skype – the sound quality wasn't as good as a professional headset but it's good enough.

The D650 Bluetooth adaptor is one of the simplest Bluetooth devices I have ever tested. Simply plug it in to a Dock connector and it's ready to use. My main concern was around its durability and the potential capacity for it to damage your iPod. I connected the D650 to a fifth-generation iPod. As that device is thicker than the D650 it can wobble if pushed from front to back, thus flexing the dock connector.

Australian Macworld's buying advice. If you're looking for a wireless listening solution for your iPod then the Motorola MotoROKR S9 Headphones and D650 Bluetooth Adaptor combination will do the job. ☺



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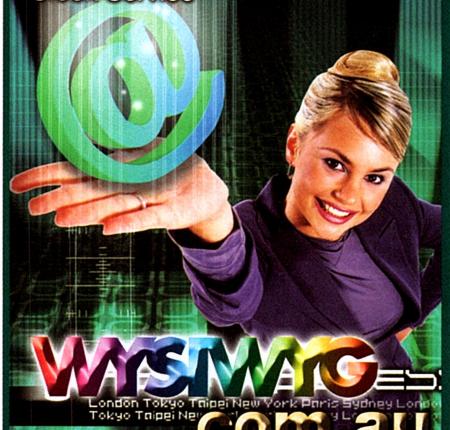
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History ain't what it used to be

I love public libraries. It's something that was drilled into me at an early age, most likely because my beloved grey-haired mother was a librarian when I was just a young nipper. Mind you, she wasn't grey-haired at that stage, and I've probably just been written out of the family will for writing that. There goes a fortune in pristine books — but I'm getting off my point here.

Public libraries are great places, but they're not without their traps. Stern-faced women with sharp haircuts urging you to be quiet, rambunctious children squeaking through the aisles and the danger of being tempted to borrow the current *pot-boiler du jour* are always present, but there's a worse temptation in store. I speak, of course, of the peril to one's bookshelf sanity presented by the discard shelf.

It's my own fault, of course. I should know better than to approach the discard shelf, with its suspiciously shiny collection of ancient *Reader's Digest* tomes and tatty paperbacks, all priced at under a dollar. For it was there, just recently, that I spotted a book that I knew I had to own, even if it made no sense to do so. After all, it was only 20c — that's a full one hundred times cheaper than you can score the average paperback novel for these days.

The name of this remarkable tome? *How Macs Work* by John Rizzo and K.

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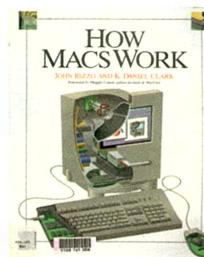
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The current edition of *How Macs Work* — no paper required!



Daniel Clark.

I'm not going to get into the relative meanness of naming your son K., but I will point out that my plans to go into the

full-scale Mac repair business were dealt something of a blow by a minor, but terribly significant point. The book in question (or at least my 20c copy) is just a tad out of date. By about fifteen years, in fact.

So as a technical manual, it's perhaps not as handy as it might be. As a history lesson, however, it's a surprisingly interesting read. Sure, I now know more about the Mac Quadra, Mac Classic and System 7 than is strictly necessary, but at the same time there's some curiously prescient stuff in there too — and an entire computer design philosophy that persists to this day.

Back in 1993, the internet as we know it certainly existed. For those who like their trivia, '93 was the year I first went online, courtesy of my then girlfriend sneaking me into the computer labs late one night. I think the fact that I chose to sneak into a computer lab in '93 with my girlfriend — who had access due to her Comp. Sci. degree — in order to *use the computers* says a whole lot about my geek credentials. But for the general public, the internet still sounded like something you used to keep your bouffant leftover '80s hairdo down.

As such, *How Macs Work* is more concerned with networking your printer, or connecting to a VAX system than it is browsing the web, with only a brief mention that you might want to "access services" on "foreign file servers". We've certainly come a long way since then.

What I did find remarkable, looking back at fifteen year's worth of Mac history, was how the basic design ideology hasn't changed much — even as the technology has progressed and as Apple's gone from being a pure computer company into a much more consumer-entertainment oriented creature with basic computer roots.

There's repeated mention of the idea that Macs exist in order to let you do your work, rather than having to struggle to learn how a computer system works per se. As someone who's relatively new to using a Mac on a full-time basis, I appreciate how true this is in most cases.

Compared to the contemporary competition at the time that the book was written — which would have been Windows For Workgroups 3.11, albeit only just — it was utterly true, and even now I find myself scratching my head trying to get Vista to work, while my MacBook chugs away happily in the background.

Now, if you'll excuse me, I've got to head off to eBay to source all the parts needed to put together a Mac Quadra 700. Apparently they're "designed to fill the role of a high-end workstation", and at eBay prices, a lot cheaper than a new Mac Pro. What could possibly go wrong? ☺



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